

**WHITE NARRATIONS, A REVELATION OF THE BLACK AND WHITE
RELATION IN FAULKNER'S *ABSALOM, ABSALOM!*:
A POSTCOLONIAL STUDY ON RACISM IN THE SOUTHERN US**

A Thesis

**Presented as Partial Fulfillment of the Requirements
for the Attainment of the *Sarjana Sastra* Degree in English Literature**



by

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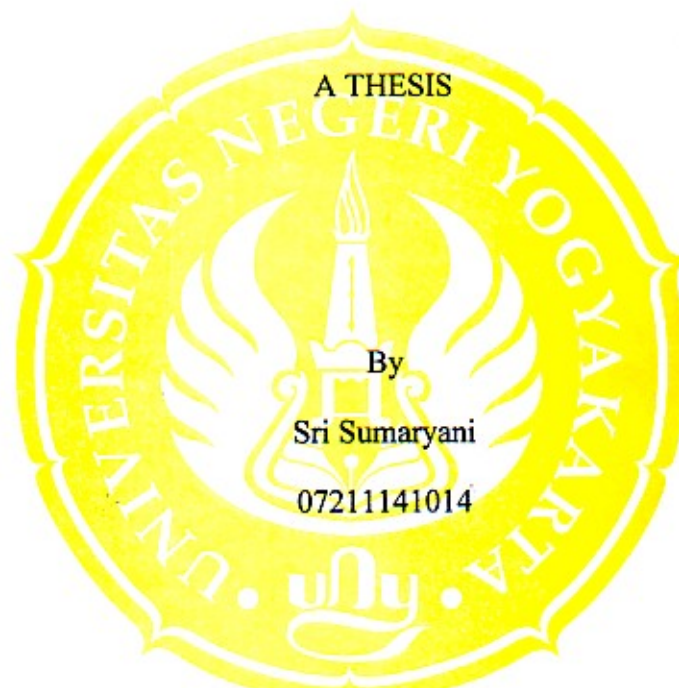
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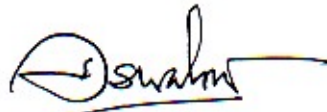
APPROVAL

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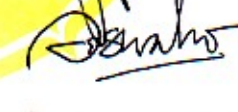
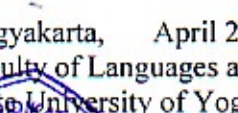
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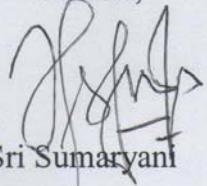
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menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

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Yogyakarta, 28 Maret 2012

Penulis,



Sri Sumaryani

DEDICATION

To *Ibuk* and Plab

and to

the memory of

Bapak

Who taught me to love music and books

in the sweet old days

MOTTO

“Read, read, read. Read everything—trash, classics, good and bad, and see how they do it. Just like a carpenter who works as an apprentice and studies the master. Read! You’ll absorb it. Then write. If it is good, you’ll find out. If it’s not, throw it out the window.”

—William Faulkner

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Finally, I realize that this work is far from perfection. Thus, it is open to all criticism and suggestions.

Yogyakarta, March 10th 2012

Sri Sumaryani

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ABSTRACT

This research aims to identify racism depicted in a novel entitled *Absalom, Absalom!*, and to explain the characteristics of the Southern people in relation to racism revealed in the novel. The theory of racial differences in colonial and postcolonial societies by Frantz Fanon is used to answer the objectives.

The research was qualitative in nature and a descriptive-qualitative method was used to analyze the data. The main source of this research was a novel entitled *Absalom, Absalom!* by William Faulkner. The data were some phrases, clauses, sentences, and expressions related to racism and characteristics of the white Southern people in relation to racism found in the novel. The data analysis was conducted through six steps: identifying, reading and re-reading, coding and categorizing, and sorting the data, making the interrelation between the description of the data and the theory, and making an interpretation of the findings. To obtain trustworthiness, the researcher used *intra-rater* technique and *peer debriefing* method.

The findings of this research show that there are three aspects seen through the narrations of the white Southerners which depict racist treatments towards Blacks: the use of language, the relationship, and the symbolization. First, White Southerners use language as a means to create negative images towards Blacks and to show Whites' supremacy through the use of derogatory terms and the standard use of courtesy titles. Second, the relationship between Blacks and Whites tends to spoil Blacks. Black women are regarded as objects by white men while black men are considered dangerous and polluting the white women's purity and honor. Third, the skin color of Blacks symbolizes animals and sexual threats for white race. The three aspects are used by White Southerners as a means to subjugate Blacks. Meanwhile, the white Southerners, represented by the narrators and other white characters in the novel, are portrayed as being proud of their race and religiously hypocritical. The pride is represented by their unchanged attitudes and treatments towards Blacks as a means to hold White supremacy after the end of the Civil War while their hypocrisy is shown by the use of religious values that have been twisted to legitimize their racist treatments towards Blacks.

CHAPTER I

INTRODUCTION

A. Background of the Study

Race is not a simple matter of biological appearance. It is indeed determined by the performance or attitudes brought by a certain community. When a particular community upholds a belief that one group can overpower the other based on the mere appearance, the chance of racism is open. As a starting point, it might be said that racism is a belief about a certain race's domination which is used to rationalize a certain racial group's treatment to other groups in society, as well as to explain its social position and accomplishment (Wilson in Bulmer and Solomos, 1999: 4). The idea of this racial domination influences its upholders to act based on a certain premise. Racism's premise is that men are not created equal.

Racism is different from prejudice which is a matter of attitude and feeling, as well as discrimination which is a description of behavior (Fredrickson, 1999: 70). Racism has conscious belief and ideology as the key factors. As an ideology, racism can gain historical importance and attention. The work is not merely to create racial domination by governing people's perception and judgment, but it is also functioned as a tool to strengthen the system which has been believed. Moreover, it also can counter other ideologies upheld by society.

One of the social relation forms that is governed by the idea of racism is slavery. In slavery, racial differences have an important role to make the segregation clearer. Therefore it can be used as a tool to defend the subordination

of non-Europeans all over the world. It is obvious that slavery is the product of European colonization as a means to legitimate their power and superiority over non-Europeans. The enslavement of nearly 10 millions of people from African origin in the American continent is the proof of colonialism. Although the forms of slavery are different in each region, they originally come as substitutes for certain death and are maintained by brutality as permanent and violent overpowering (Patterson, 1999: 92).

It also marks the reason why the form of slavery in the United States of America is different from that in the Latin America. Fredrickson (1999: 58) states that the USA had a rigid social stratification strengthened by a racist ideology while the condition in the second one was not completely rigid. In accordance with the disappearance of the Atlantic slave trade in 1808, the ownership of Blacks as slaves by white Americans was still continued by other forms of unfree labor like indentures, share cropping, and debt bondage. It was made to keep them subordinate and dependent upon the masters.

Colonialism was brought and adopted by the early settlers from Europe (Bulmer and Solomos, 1999: 7). The United States of America as a New World upholds the belief derived from some theorists in the 18th century which say that Blacks are inferior. However, when the US declared its independence, its own belief about equality and freedom to all people which was reflected in the Declaration of Independence carried out its threat to slavery (Fredrickson, 1999: 80). That might explain the separation between the US into the Northern and Southern parts resulted in the Civil War. The Northerners believed in the concept

of equal rights and demanded the freedom for Blacks. To rebut their opponents, the Southerners created theories to support their own side and counter the concept of equal rights.

Around the 1830s, there was a Southern widespread support of slavery. Some followers developed arguments to demonstrate specific and permanent Blacks' inferiority (Horsman, 1999: 47). The movement was a rebuttal towards what was called as a Northern abolition of slavery. Besides, Southerners also took advantage from the practice of slavery. Hence they would not let any institution to break the practice which they had upheld to support their lives. It is widely known that the success of the tobacco plantation around 1820 was supported by millions of Blacks who labored as slaves along the coasts of South Carolina and northern Georgia. By 1860, Georgia, Alabama, Mississippi, Louisiana, and Texas, which were more known as the Deep South, shared the benefits of it in the cotton production. The kingdom of cotton plantation in the Southern US is the advantage of slavery (Mc Neese, 2010: 22). Southerners stand hand in hand to maintain the practice. To Southerners, slavery maintained by the racist treatment has become an ideology which influences and guides their conduct, as well as what makes them different from their brothers in the North. Their identity is shaped and influenced by the practice of slavery that co-exists with their lives.

Literature as a branch of knowledge that depicts human experience is influenced by the phenomena that happen in society. Literature is shaped through the social and historical aspects. Boyagoda (2008: xi) in the preface of a book entitled *Race, Immigration, and American Identity in the Fiction of Salman*

Rushdie, Ralph Ellison, and William Faulkner states that American literature is mostly influenced and formed by the issue of immigration, either the current immigration or the past one that historically and socially shapes the life of the US and its people. One of the writers that concerns with the issue as well as the effect of it is William Faulkner. Faulkner portrays the phenomena in his works which distinguish the South's historically agrarian way of life and the North's developing industrialization.

Faulkner's works can be defined into two connected continuums (Williamson, 1993: 355). The first one is what is called as the perfect idealism. Reality or truth exists in the idea of the thing rather than the thing itself. Thus the man-made things around human being are the mere reflections of reality. The second one is called the perfect realism, the manifestation of the ideas. The common parlance about perfect realism is: "What you see is what you get". Thus the depiction of the characters is made alive vividly. The combination of these two qualities provides Faulkner with his real Southern characters who have their own identity and ideology because in his works, he tries to convey the sense of the importance of region and history in shaping the lives of individuals.

Absalom, Absalom!, widely regarded as Faulkner's masterpiece (Fargnoli et al, 2008: 21), is the chronicle of the Yoknapatawpha or Jefferson County planter named Thomas Sutpen told by four white characters. His life is focused in his struggle to build his own plantation and the possession of a lot of slaves as dreams resulted from his past which is closely related with the relation between Blacks and Whites. Having its own structural and technical complexity, it deals a lot with

the themes which are close with the Southern life as the result of the past guilt and racial injustice. Sutpen's life provides the readers with the tensions of caste and class struggles in the South, the brutalization of human beings, Black and White relation, inherent practice in the system of slavery, and the moral ambiguities engendered by social problems (Davis, 2003: 72-73).

Presenting his four narrators, Faulkner tries to portray all tensions between Blacks and Whites, as well as between classes and races that have been used to define the South. Therefore, the narrating aspect is the core factor that in a way determines the point of view of the white Southerners. At the same time the lack of telling by Blacks proves that although there are multiple narrator individual versions, the narrations are still influenced by the way white Southerners think, which is more or less based on the racism ideology and identity.

This work is worth analyzing since it reveals the identity of the South which proves that there are issues of racial difference and legal inequality which become some of the main concerns of the study of postcolonialism. It marks the American South as one of the regions which upholds the colonial social order, even after the Civil War ended. Moreover, it also shapes the character of the US itself since its identity nowadays is partly influenced by the past.

B. Research Focus

Racism in the Southern US becomes the main focus of the analysis. The analysis points out the racism by showing the discrimination done by white Southerners to Blacks. It is represented in Faulkner's *Absalom, Absalom!* through

the points of view of three white Southerners that can be seen in their narrations. The story in particular portrays the life of Thomas Sutpen whose life deals a lot with Blacks.

The theory employed to analyze the racial phenomena is Frantz Fanon's theory of racial difference in colonial and postcolonial societies. It is derived from a book entitled *Black Skin, White Masks*. The theory describes the relationship between Blacks and Whites which focuses on the inferiority and discrimination Blacks must accept and endure from Whites. The ways how Whites legitimize their superiority over Blacks can be traced through three forms of attitudes: the use of language, the romantic relationship between Blacks and Whites, and the symbolization.

The points of view of white Southerners in *Absalom, Absalom!* which become the focus of the analysis are represented by three white Southerners, i.e. Mr. Compson, Quentin Compson, and Rosa Coldfield. The other narrator named Shreve McCannon is omitted due to his position as a non-White Southerner. The representation of Blacks who become the objects being told in the story will comprise from the Blacks in the life of Thomas Sutpen, the focus of the story. It includes his black slaves, Charles Bon, Charles Etienne St. Valery Bon, Jim Bond, Clytie, and Eulalia Bond. Therefore the places and time being limited are all related with the life of Thomas Sutpen and the three narrators which comprise from 1807-1910 in West Virginia; Haiti; Cambridge, Massachusetts; and Yoknapatawpha or Jefferson County, Mississippi.

C. Research Objectives

The objectives of this research are:

1. to identify racism in the Southern US angled from the three white Southerners' narrations in Faulkner's *Absalom, Absalom!*,
2. to explain the characteristics of the Southern society in relation to racism revealed in the novel.

D. Research Significance

Hopefully this research can enlarge the readers' insights about:

1. the social structure in the American South in the 19th century,
2. Fanon's concept of racial relation as a means to analyze literary works with racism theme.

CHAPTER II

LITERATURE REVIEW

The prominent aims of the research are to identify racism in the American South in the 19th century portrayed in Faulkner's "*Absalom, Absalom!*" and to explain the characteristics of the Southern people revealed in the novel through the points of view of three white Southerners. Thus, to acquire the answers, this chapter is focused on the related theories used and background information that can help the process of analysis. To analyze the phenomena of racism in the American South, the research uses Fanon's postcolonial theory which focuses on racial difference in colonial and postcolonial societies and the concept of racism. The background information includes the condition of the American South in the 19th century and Faulkner's style of writing.

The emergence of postcolonial study is caused by a number of factors, one of the most important of which is the relation of postcolonial nations to colonialism and colonial era. The word "post" here refers to the era after colonialism. Postcolonial theory involves discussion about experience in various kinds, such as: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the discourses of imperial Europe such as history, philosophy, linguistics, and the fundamental experiences of speaking and writing by which all these come into being (Ashcroft et al, 1995: 2). It covers almost the whole aspects of society and the relation among them.

Since the use of imperialism and colonialism is interchangeable, both serve the same function to explain the act of conquest and domination. To conquer and dominate, the differences on race, language, social customs, cultural values, and even modes of production are used by the European to create discrimination. However, the colonialists present them not as the product of social and cultural difference, but as characteristic inherent in the race -in the 'blood'- of the native (Ashcroft et al, 1995: 21). The discrimination and stereotypes then are merely based on the race they belong. Since there is no scientific proof that Europeans are better than Blacks and vice versa.

The stereotyping is in accordance with the ideas developed by the scholars in the medieval and early modern era (Loomba: 1998: 105). At that time scholars tended to think that Europeans were in the highest place of race classification while Blacks and Jews were in the lower ones. In *Colonialism/Postcolonialism*, Loomba (1998: 105) declares that racial stereotyping is not the product of modern colonialism alone but goes back to the Greek and Roman periods which provided some unceasing opinions for subsequent European images of 'barbarians' and outsiders. The images were also strongly postulated by religious differences. With European colonial expansion and national-building, these earlier ideas about racial differences were intensified, expanded, and reworked.

Loomba (1998: 107-8) also theorizes that contact between races was structured by the imperatives of different colonial practices and the nature of pre-colonial societies. The nature of racial contact is different in each region because each colony has its own aim when conquering and dominating a region. There is a

central division between colonial discursive practices which relate to occupied territory where the native population has been, or is to be, dispossessed of its land due to any reasons and those pertaining to territory where the colonial form is based primarily on the control of trade (Hulme in Loomba, 1998: 108). Thus, the construction of racial differences has something to do with the aim of colonization. In the case of the United States of America, it has something to do with the history of America from expansion to the New World to trade in the slavery era.

The representation of races varies in accordance with the need of colonial rule. In the United States of America, economic and material factors are the reason of the enslavement and colonial plunder of Africans. The factors are supported by the ancient racial stereotyping used as a means to take advantage over others. In practice, in several colonial situations, these racial assumptions provide an ideological justification for different kinds of exploitation (Loomba, 1998: 113). The exploitation functions as tools to gain benefits in all aspects of life, especially economics. Therefore, the relationship between racial ideologies and exploitation is better understood as dialectical, with racial assumption both arising money and structuring economic exploitation (Miles in Loomba, 1998: 113). The fulfillment of economical need becomes one of the strong reasons the practice of segregation happens. It becomes the agenda of colonialism wherever the colonizers take over a particular region to be dominated. One of the vivid examples is the practice of slavery in the American South. Therefore, Frank (in Loomba, 1998: 130) argues that under the aegis of colonialism, capitalism has in

fact penetrated everywhere. In accordance with this view, plantation which maintains slavery as one of its main capital is nothing but one kind of capitalism.

A. Fanon's Theory of Racial Difference in Colonial and Postcolonial Societies

As most of other social thinkers, Fanon is profoundly influenced by Karl Marx (Smith, 1973: 1). His position in postcolonial world is specialized in his materialist recognition of the exploitative economic motive of colonialism as the decisive determinant of all aspects of the life of the colonized (Ashcroft et al, 1995: 158). He focuses on the issue of exploitation, like what has been brought by Marx, but its nature and consequence are different in the Third World's than it was in the Marx's time. To analyze the nature and consequence as the result of colonialism, he uses a psycho-social analysis as Marx uses socio-economic analysis to unite many strands of thought into a coherent one (Smith, 1973: 2). It is in line with his profession as a psychiatrist who in his active years often dealt with patients who were both French torturers and Algerian tortured victims.

The organizing concepts of fundamental Marxist like alienation, determinism, the class struggle, violence, the role of *bourgeoisie*, and the peasants have a relation with Fanon's analysis on racial difference (Smith, 1973: 3). He replaces the analysis of class in Marx with that of race. Marx concerns in class conflict, while Fanon focuses on the dual questions of class and race conflict. Moreover, while Marx is Euro-centric in orientation, Fanon takes a world-view.

Thus, Fanon applies a Marxist framework to that part of the world to which Marx only gave only a passing attention.

In his first work entitled *Black Skin White Masks*, Fanon (2008: 62) believes that the core of colonialism problem lies not merely on the interrelations of objective historical conditions but also human attitudes towards these conditions. It deals with the relations among the stakeholders within a region. White men in their colony have never felt inferior although they are minority in number. On the other hand, “The black man has no ontological resistance in the eyes of the white man” (Fanon, 2008: 83). As the colonized personality, Blacks are alienated not only from their color and traditional community, but more importantly through the dynamics of racism resulted from colonization.

Through the close-reading, the core of the book can be drawn into three aspects. The first is Fanon’s theory about the relation between Blacks and language which is discussed in chapter one entitled “The Negro and Language”. The second is the relationship between Blacks and Whites which is discussed in chapters two and three entitled “The Woman of Color and the White Man” and “The Man of Color and the White Woman”. The third is between Blacks and symbolization which is discussed in chapter six entitled “The Negro and Psychopathology”. To help understand the three chapters, two chapters entitled “The So-Called Dependency Complex of Colonized People” and “The Fact of Blackness” are used.

Referring to Fanon’s *Black Skin, White Masks*, the three aspects are explained below.

1. Blacks and Language

Fanon (2008, 8-27) proposes that there is language boundary in colonial regions. It limits the communication between Blacks and Whites. Based on his explanation, it can be inferred that there are four important points that need attention. They are the dimension of communication between Blacks and Whites, the problems found by Blacks when they try to acquire the Whites' language, the problem between Blacks and their own language, and the legal source of hatred to Blacks by Whites.

The first is the dimension of communication between Blacks and Whites. In terms of language, Blacks have two dimensions of communication. The first one is with their own fellows and the second one is with Whites. Thus, Blacks have two different ways to communicate with those two groups. Fanon emphasizes that the division is a direct result of colonialist subjugation. Thus, implicitly, the function of communication is also to assume a culture and to support the weight of a certain civilization since communication is not one-way only. It is not merely grasping the morphology and using syntax in a certain language.

Language plays an important role in the colonial region. Fanon states that a man who has a language consequently possesses the world expressed and implied by that language. The mastery and possession of language afford a remarkable power. For the colonizers, the power is needed to show their existence in order to guarantee their superiority over the colonized ones. Whites as the colonizers also develop certain ways to prove that Blacks' place

is below the standard. Thus, the colonizers make a clear line in which their language is placed in the highest rank while Blacks' language is positioned in the lower one.

The second is the problems found by Blacks when they try to acquire the Whites' language. Black men always encounter problem when dealing with language. Fanon suggests that it is due to the arsenal of complexes that has been developed by the colonial environment. It includes how Whites behave to Blacks. Whites expect Blacks to be good by making them talk in their own language. Fanon adds that to make Blacks talk pidgin is to fasten them to the effigy of them, to snare them, to imprison them. It means that every well-educated Black must be paid attention to. Blacks have to be shown in a certain way. Finding a Black who can quote Thoreau fluently in a colonized region is absolutely a shame and threat to the colonizers because it shows that the black person has got education which can threaten the existence of the colonizers. Thoreau is a figure whose words are frequently quoted by scholars. Therefore, there is an idiom saying that quoting Thoreau implies that someone is a well-educated person.

By becoming educated, Blacks have already harmed the fixed concept that has been created by the colonizers: that Blacks must remain uneducated. Therefore, Whites as the colonizers have a job to maintain their power by making a concept that educated Blacks are not acceptable both by his own world and the colonizers'. Fanon gives example that there are indeed educated Blacks who suddenly discover that they are rejected by a civilization which

they have none the less assimilated. Here, the language of the colonizers is the parameter of the civilization. Blacks are not allowed to speak the colonizers' language since they must be made foreign, and their standards must be different.

However, the problem mentioned becomes a pressure to Blacks to acquire the language of civilization since talking to their own language means getting down to their own world's level, the lowest one. Some of black men do not want to be considered lower. Therefore, they want to acquire the language of the Whites because according to Fanon, the use of the colonizers' language is a contribution to a feeling of equality with the Europeans and their achievements. However, their struggle to get the equal position only leads to another problem. Fanon declares that in front of white men, Blacks should admit that they are nothing, absolutely nothing - and that they must put an end to the narcissism on which they rely on in order to imagine that they are different from the other "animals". Blacks are forever slaves of their own appearance. Acquiring the language of the colonizers only reaffirms their inferiority. Thus they will never get the equal position that they desire by acquiring the language.

The third is the problem between Blacks and their own language. Black men who adopt a language different from that of the group into which they were born are evidences of a dislocation or a separation. Fanon states that the change of the use of language, which according to Fanon can be categorized as a personality change, also brings the rejection from Blacks' own group.

Blacks, therefore, never acquire an equal position with the world where they live and are rejected by the world where they come from since each decision they make goes awry.

The fourth is the legal source of hatred to Blacks by Whites. Fanon gives an example that in a colonized region, each time when there is a Black who politely asks to a white man, the white man always answers the black man with the impolite one. It is sourced from history that serves as a legitimization of Whites' conduct towards Blacks. Fanon adds that Blacks must be treated as if they have no culture, no civilization, and no "long historical past". Concerning the way of addressing Blacks, according to Fanon, Whites behave exactly like an adult with a child and start smirking, whispering, patronizing, and cozening. Whites show as if Blacks were a group of people with no civilization and they were not worth respecting.

"White men are filled with the worst racial prejudices, whose arrogance is more and more plainly demonstrated to be unfounded in the integrity of their personality" (Leiris in Fanon, 2008: 16). The source used to legitimate the treatment of Whites towards Blacks is mostly found in written forms. Fanon gives a proof based on the content of the New Testament which says "We are the chosen people - look at the color of our skins. The others are black or yellow: That is because of their sins". He believes in the first place that the separation and giving a level of people based on race have been stated long time ago in some aspects of life, including religion.

2. Relationship between Blacks and Whites

Fanon (2008: 28-60) proposes that there are problems found in the romantic relationship between Blacks and Whites. The problems are found both in the relationship between black women and white men which is discussed in a chapter entitled “The Woman of Color and the White Man” and black men and white women which is under the title “The Man of Color and the White Woman”. The problems are comprised into the feeling of inferiority of Blacks in front of Whites, the seek of admittance, the problem of black women and the consequence of loving white men, and the problem of black men and the consequence of loving white women.

Regarding the feeling of inferiority of Blacks in front of Whites, both black men and women have the feeling of inferiority. Fanon remarks that it is resulted from the belief among Whites that not only the black men should be black in the first place. They must be black in relation to the white men. It means that Whites always have a demand to expect that black men should behave as Blacks. How they can be defined as Blacks is through the divisions that Whites have already created between the two races.

Concerning the seek of admittance, it is indisputable that both black men and women can have a closer relationship with white women and men. Somehow, it leads into a romantic relationship. When this thing has already happened, according to Fanon, both black men and women actually are trying to aspire to win admittance into the Whites’ world, which Fanon calls as permission in the Whites’ eyes. They wish to be acknowledged as Whites

because they feel inferior by being Blacks. Moreover, if they do not get the admittance, they know that the relationship between two races will not last. Meanwhile, they will also never get the admittance into the White's world. Therefore, marrying Whites for them means two goals. First is getting the admittance into the Whites' world which means they can equally possess the same position with Whites. According to Fanon, marrying Whites means to dream a form of salvation or magically turning white, meaning that it is impossible for Blacks to be Whites. Their demand is not merely being mingled with Whites' culture but also becoming a part of them. The only way to get the first goal is they will seek a relation with white women and men instead of men and women from their own race. The second one is they can win the love that they desire.

On the problem of black women and the consequences of loving white men, Fanon states that for black women, the reason why they choose white men instead of black men is because White and Black represent the two poles of a world, two poles in perpetual conflict. White is defined in the highest pole while Black remains in the lower one. Choosing white men means increasing their position. That is the goal of all black women according to Fanon. He defines black women into two categories: the Negress and the mulatto. The first one have only one possibility and one concern: to turn white, while the second one want not only to turn white but also to avoid slipping back to the black world since they possess two worlds. Therefore, black women who desire for black men are categorized as illogical.

However, there is a problem for black women. It is impossible that they will be accepted by the society, especially the white society that they want to enter in the very first place. The reason according to Fanon is simply because they are black women then they are unaccepted in this society. Black women are never altogether respectable in white men's eyes. Also, black men who have married white women make themselves taboo to their fellows. Fanon remarks that both men and women, either Whites or Blacks, have been cultivated by a belief that Blacks who are enslaved by his inferiority and Whites who are enslaved by his superiority behave in accordance with a neurotic orientation. The feeling of superiority and inferiority therefore has already been deeply-rooted in their consciousness. Blacks are not capable of escaping their own races. Thus, their struggle to be a part of the white civilization merely becomes their own alienation, the alienation in order to seek for a sanctuary in the White's world. To conclude, black women have two weaknesses. The first is that they are colored women. The second one is because they are women.

Towards the problem of black men and the consequence of loving white women, according to Fanon, black men who love white women know that their position is a false one. Fanon calls them beggars because they look for appeasement, permission in the Whites' eyes. For this type of men, there is the concept of "The Other", the ones who possess the power, another word for white men. The black men believe that to gain the power, the equality, they have to be 'The Other'. Marrying white culture is one of the ways to reach the

goal. The possible way to marry white culture is by marrying its women. Marrying white women means a higher degree of social status. Fanon proves the statement by an anecdote that for black men, the dominant concern among those arriving in France was to go to bed with white women.

The consequence for black men who want to marry white women is similar with that of black women who want to gain love of white men. They make themselves alienated from their own fellows. Fanon adds that these black men who have had white women make themselves taboo to their fellows. In order to gain their wish, their blackness functions as their vehicle to the alienated world, both from their own fellows where they belong to and the white society that they want to enter.

Loomba (1998: 144) states that the position of black men in the eyes of the white men (and women) in Fanon's theory "is marked by their color and supposedly limitless sexuality". For Whites, Blacks are everything that lie outside the self while for Blacks, Whites serve to define everything that are desirable. The desire is embedded within a power structure. Therefore, Fanon concludes that white men are not only The Other but also the master, whether real or imaginary. Blackness will always confirm the whiteness yet whiteness empties the black subject.

3. Blacks and Symbolization

Fanon (2008: 109-162) explains the representation of Blacks in the Whites' eyes on some aspects of Blacks and symbolization. The aspects are

the negrophobia, the cause of hatred of Whites toward Blacks, and the sexual representation of Blacks.

The first is the negrophobia. One of the ways to make Blacks inferior is by creating a particular symbol toward them. The symbolization is sourced from negrophobia, which according to Fanon's analysis, is defined as a neurosis characterized by the anxious fear of an object. The object being afraid of is Blacks thus, it is called negrophobia. Blacks become the threat to Whites in which the negrophobia itself is the development of a fear of black people. As a result of the negrophobia, according to Fanon, without thinking, black men select themselves as objects capable of carrying the burden of original sin. White men choose black men for this function. It is due to the exaggerated fear that Whites feel to Blacks. In every sense of the word, black men become the victim of white civilization.

Fanon states that ever since European civilization came into contact with the black world, they already postulated a concept that Blacks were the principle of evil. This mechanism of projection is manifested through symbolization. The symbolization is mostly related with sexual potency of Blacks. Blacks symbolize biological danger. Fanon then remarks that to suffer from a phobia of Blacks is to be afraid of the biology of the Blacks. Blacks are considered animals. Whites are convinced that Blacks are beasts. Fanon adds, if it is not the length of the penis, then it is the sexual potency that impresses Whites. Therefore, the existence of Blacks is closely related with the symbol of animals. Fanon's thought gives the unfortunate historical variety of

European civilization. With the possession of power, European civilization makes similarity between evil with the color black. The result is black people then have been tragically equated in the collective unconsciousness of the European with the absence of goodness and beauty as the opposite images. These negative images of Black in the collective unconsciousness are assimilated via cultural indoctrination which is also experienced by Fanon.

In Europe, Blacks have a function, that is the symbol of lower emotion, the baser inclinations and the dark side of the soul. While the color black itself, according to Fanon, symbolizes evil, sin, wretchedness, death, war, and famine. Through this symbolization, Blacks feel themselves different from other races that live in the colony. Fanon states that this feeling of difference causes Blacks to make themselves different but the truth is that they are made inferior. The feeling of difference is sourced from their existence which is limited to their own environment. The treatment then turns into a fatal result since according to Fanon, the first encounter with white men oppresses them with the whole weight of their blackness.

The second is the cause of hatred of Whites toward Blacks. The oppression is resulted from hatred. The feeling of hatred for Blacks shown by the creation of symbolization by Whites is the product of jealousy. White men feel frustrated by the strong body of Blacks. Therefore, according to Fanon, they seek in turn to frustrate Blacks, binding them with prohibitions of all kinds. The behavior resulted from the feeling of jealousy makes the white men become the victim of their own unconsciousness. Fanon states that the

collective unconsciousness lies in the heart of white men which make them whether concretely or symbolically regard that Black men always stand for the bad side of the character. Whites are never aware of their repressed sexual desire caused by the imagination of the bodies of Blacks. By this imagination, they are being repressed. Therefore, the Whites strike back with the creation of images towards Blacks. In the end, forever Blacks will always combat with their own image.

The third is the sexual representation of Blacks. Fanon states that for the majority of white men, Blacks represent the sexual instinct. They are the incarnation of genital potency beyond all moralities and prohibitions. White women see Blacks as the gate to come into the sexual sensations which they cannot get from the man from their own race. It is clear how reality rests on the realm of imagination. Fanon adds that Whites who create images towards Blacks as animals are those who are on the level of early mental age since they do not use their logic.

The treatments experienced by Blacks, according to Fanon, are due to the conflict with a civilization that they do not know and that imposes itself on them. The treatments then are functioned as a prison for Blacks. It is not a threat anymore for them, but becomes a direct reality. All in all, problems faced by Black are the results of exploitation, enslavement, being despised by a colonialist, capitalist society, all of which benefit Whites. It justifies that there indeed a way and an effort to undermine the existence of Blacks in

colonial and postcolonial society. To conclude, Fanon states that white men regard Blacks as merely their toys in their hands.

B. Racism

Racism is the belief in a racial hierarchy between groups. That is a central defining characteristic upheld by many theorists. Jones (in Augoustinos and Reynolds, 2001: 3) defines racism as “a belief in the superiority of one own’s race over another, and the behavioral enactments that maintain those superior and inferior positions”. He believes that racism is practiced in a structural and cultural level which maintains and reproduces the power differentials between groups in the social system. Racism that is practiced in a societal level has been referred to as institutional and cultural racism (Augoustinos and Reynolds, 2001: 4). Institutional racism refers to the institutional policies and practices implemented in order to protect and legitimate the advantages and power of a group over another group. The consequence is that racist outcomes are achieved and reproduced. Cultural racism occurs when those in positions of power define the norms, values, and standards in a particular culture. According to Mosse (1985: 41) the foundation of racism are both in the Enlightenment and in the religious revival of the eighteenth century which is a product of the preoccupation with a rational universe, nature, and aesthetics.

The simple binary opposition between races is undercut by the fact that there are enormous cultural and racial differences within them (Loomba, 1998: 105). Mostly it deals with the color of their skin. It is a difference that can be seen

clearly and postulate the concept of biological difference between races. The belief that the differences between racial groups are biologically driven means that the variability is fundamental and fixed (Augoustinos and Reynolds, 2001: 3). Skin color is something that is brought by somebody from a particular race from birth to death. It serves as an identity that is fixed and unchanged. It leads to the categorization of people based on merely assumptions in which the appearance can reflect the essential features of a particular race.

As an ideology, racism is opaque or unconscious of its own meaning (Guillaumin, 1995: 29). Therefore, it cannot be simply defined into stereotyping or doctrine because theory and practice cannot cover the whole field of racism. History serves as a proof to give the instances of racism, starting from slavery, Greek concept of barbarian peoples, the status of foreign peoples in ancient societies, up to the ghettos and the status of Jews in Europe and the Arab world. The scholars started to pay attention on the rise of racism in the aftermath of European expansion into other parts of the globe. Basically all those facts resemble one characteristic in which there is a widespread tendency to reserve the attribution of human status to one's own group (national, religious, or social). Moreover, it was in the US after abolition of slavery where scientific racism and the empirical investigation of psychological race differences were enthusiastically examined (Augoustinos and Reynolds, 2001: 5).

There has been a tendency to use the word prejudice and racism interchangeably in literature. However, prejudice tends to be regarded as an individual phenomenon, while racism is a broader construct that links individual

beliefs and practices to wider social and institutional norms and practices (Jones in Augoustinos and Reynolds, 2001: 3). The second important distinction between racism and prejudice is related to power. An individual can display racial prejudice to a person or a group but when it comes to racism, the power is exercised by a group over other group. Racism is also often misinterpreted with stereotype. Stereotyping is a process of assigning people, groups, events, or issues to a particular, conventional category (Pearson, 1985: 44). Although stereotyping is undoubtedly often associated with racism, it is not with racism alone, so to that extent, it cannot be regarded as the same as racism in its specificity (Guillaumin, 1995: 31). Stereotyping is a marginal aspect of racism and not even specific to it. Fredrickson (1999: 70) adds that racism is a matter of conscious belief and ideology and can be distinguished from prejudice, which is a matter of attitude or feeling, and discrimination, which is a description of behavior.

Guillaumin (1995: 35) states that racism is a universe of signs which mediates the specific social practice of western society as it became industrialized. The practice is far more extensive than simply the manifestation of the theory into which it was crystallized in the course of the nineteenth century. The theory that stresses human differences and inequalities and also affirms the superiority and inferiority of groups of people creates a link between the mental and physical facts. The facts are deduced into theories in an attempt to rationalize the idea of differences (Guillaumin, 1995: 36). As a concept, racism is closely tied to the concept of race and is a reminder that where members of society make distinctions between different racial groups, some members are likely to behave in ways

which give rise to racism as a behavioral consequence of making racial distinctions (Bulmer and Solomos, 1999: 5). Thus, those who believe in the concept of distinctions between races cannot easily get rid of the concept.

According to Augoustinos and Reynolds (2001: 3), contemporary racism is different from old racism. Old racism is more about beliefs in the biological superiority and inferiority of groups while contemporary racism is a belief about cultural hierarchy. Old-fashioned racism happened prior to the American civil rights era of the 1950s and 1960s. The racism in the era was noted as blunt, hostile, segregationist, and supremacist (Walker, 2001: 26).

In much of the contemporary literature on race relations in the United States and Britain, the development of racism is seen as one way or another to the historical experience of slavery, colonialism, and other institutions of white supremacy (Fredrickson 1999: 9). One of the instances is the issue of the relationship between processes of capitalist economic expansion and exploitation and the emergence of racism and racial ideologies. For example, in the political economy of racism, social scientists have argued about the relative importance of race and class as underpinning the exploitation of black slaves. The exploitation of Blacks proves the triumph of racism.

C. Previous Research Finding

Steve Pile has conducted a research entitled “Skin, Race, and Space: the Clash of Bodily Schemas in Frantz Fanon’s *Black Skin, White Masks* and Nella Larsen’s *Passing*”. The research was published in a journal by Sage Publication in 2010.

The researcher applies the theory of Frantz Fanon's notions of corporeal schemas and epidermal schemas in *Black Skin, White Masks* to analyze the relationship between race and space in Larsen's *Passing* portrayed in the characters Irene and Clare living in 1920s Chicago, a city with a heavily proscribed white and black spaces. The paper argues that the bodily schemas ultimately clash and came to grief.

D. Seeing the Southern Life in the 19th Century

During the half century leading up to 1860 the American South had remained as an agricultural region and been populated by yeoman farmers, wealthy planters, and black slaves (McNeese, 2010: 18). Many Southerners moved into modern-day Mississippi, Louisiana, and Texas, bringing along their reliance on cotton cultivation and slaves. With the development of cotton production in the South, slaves produced great profits. The value of slaves increased dramatically in the early 19th century and became the essential value of the Southern economy. Cotton cultivation spread across the South - Maryland, the Carolinas, Virginia, Georgia, Alabama, Mississippi, Louisiana, Texas, Kansas, Arkansas, and western Tennessee (McNeese, 2010: 22).

Slaves were property and treated as such with almost no rights recognized by white Southern society. They were controlled by their masters. The control was prevalent and pervasive (McNeese, 2010: 22-3). The typical slave diet was limited and they suffered a lot from diseases. The places where they lived were hacks which often were shared with other slaves. For slaves who refused to work, they

were punished by whipping, mutilation, torture, even murder (McNeese, 2010: 24). According to custom in the Old South around the 19th century, Blacks and Whites were not allowed to shake hands, walk together, or fraternize in public (Ayers, 1998: 89).

Masters often spoke the language of dominance towards their slaves. There were some unwritten rules practiced in the Old South. While Blacks called Whites “master”, “Mr.”, “boss”, “cap’n”, or “Miss”, Whites called Blacks with names such as “boy”, first name, “Aunt” for woman slaves, negro, and “nigger” (Ayers, 1998: 88). The word “nigger” often comes due to the anger of Whites toward Blacks or if it is related to crimes done by Blacks. However, it was also widely used to address Blacks in everyday life. Blacks communicated among their communities in a language virtually no other white men used. It was clearly shown in the church where black priests gave sermons.

Various racial situations were often found in the South. If a white man got caught flirting at a black woman, the society would regard the situation as merely a normal one. However, when it was an “almost white” man who got caught flirting at a white woman, it would create a sense of pollution towards white community (Ayers, 1998: 95). A white woman who let herself fall in love with a black man would risk her reputation. Relationship did not have to end in intercourse or even physical contact to be categorized as intimate and dangerous to a white woman’s reputation and self-respect. The more closely linked to sexuality, the more likely segregation happened (Ayers, 1998: 96). Moreover,

exclusive hotels, restaurants, and darkened theatres never allowed the racial mixing.

It is clear that the tension between men and women relation was terribly heightened by the impact of race and class. In terms of gender roles, the Victorian order which was still upheld in the South was clear. Women should be pious and pure, domestic and submissive whereas men should be protectors (Williamson, 1993: 365). In the South in the 19th century and on into the 20th century, the pressure upon women to marry and stay married was so great that even a bad marriage was better than no marriage at all (Williamson, 1997: 378). Historians have sometimes argued that in the middle years of the 19th century, white men took advantage of black women due to the problems on their marriages. Hence slavery provided a possible sexual relation for Southern white men. It was provided everywhere a class of women who were theirs for the buying. White women could not do the same thing since they were generally dependent and if they insisted to cross the race line, the sanction that could be brought against them was actually very severe (Williamson, 1997: 385).

However in the practice, white people tended to override a slight taint of African ancestry (Williamson, 1993: 384). For instance, if the result of the relationship of different races was a mixed blood child, the mixed blood child as the result of the relationship between men and women from different races would not get a complete acceptance since there was no marriage admitted if the thing happened. The most obvious and striking example is if there was a person with one or two drops of Black blood – who was clearly more white than most “white”

people – society kept calling him unblinkingly “black” (Williamson, 1997: 401). Here the Southern community has a capability for not seeing. The Southern community never let Black people have the same opportunity as them because they try to preserve their image as a harmonious organism resulted from a belief that the world is not created equal for all races.

The American Southerners are proud of their race. Between 1870-1884, eleven southern States banned miscegenation or interracial marriage (Davis, 2009). Historian William Cohen remarks that it clearly spells out the idea of white superiority and any mixing of the two threatens white status and the purity of Whites. The American South is also recognized by its religious folks. People view everything based on religion terms. For many people, religion provides the measure of politics and the power behind law and reform (Ayers, 1998: 181).

Among Englishmen there was a vague prejudice against Blacks even before they set foot on America. They tended to associate Blacks with savagery, heathenism, and general failure to conform to European standards of civilization and propriety (Fredrickson, 1999: 71). The idea of associating Blacks was brought and cultivated by the white Southerners. In the Old South, it is reflected that the owner of plantation was the symbol of power while slaves were the embodiment of the declined life. The white people in the South believed a myth that black women were naturally lusty and earthy creatures. Therefore white men could buy very desirable women who happened to be slaves and the men could do with them as they pleased. Local society in the South might criticize the white men but in

law, there was no such thing, even if the slave was still a child and raped by her master (Williamson, 1993: 382).

E. Faulkner as a Southern Author

As a white Southerner, Faulkner is aware of the problems of race in the place where he belonged to. At the decade of 1890s, the decade Faulkner was born, 90% of African-Americans lived in the South. However in the decade of 1960s, the decade when Faulkner passed away, the total population of Blacks in the South became 10% (Gilroy in Duvall, 2008: 8). It is due to the migration they did because of being threatened by the lynching and other violation.

Faulkner communicates the sense of the importance of the history and region in shaping the lives of individuals (Matthews, 2009: 3). Therefore, stories in his works mostly deal with confronting histories of colonial exploitation and dependence and also struggling with racially complex societies because of invasion and slavery. He tries to portray the place where he loves through its trouble.

His work is not simplicity itself. His characters' sentences fail to admit too much of what they do not want to acknowledge at all. The lives of Faulkner's major characters were littered by a destructive social order, like love without consummation, sex without love or marriage, adultery, rape, attempted rape, rape with an inanimate object, incest, miscegenation, prostitution, homosexuality, androgyny, bestiality, voyeurism, nymphomania, pedophilia, necrophilia, impotence, and finally, frigidity both male and female (Williamson, 1993: 369).

Often enough, sex relates race and violence. It is the notion of Faulkner's difficult style in writing. His writing represents achievement of the highest order, a coalescence of profound subject matter and originality of expression that embody consummate literary artistry (Matthews, 2009: 5).

Most of the white characters in his novels perpetuate racism (Duvall, 2008: 4). Thus the racial conflicts are often portrayed by him. At the end, these racist characters usually fail their own lives and the type of relationship they have with Blacks is usually confusing, painful, and occasionally fatal.

During the era of the American Revolution, the South was fully in the mainstream of realism. For Faulkner, men and social organization were bound together. The relationship also works for the society of the South and the nature. The South has married the sin of slavery – and race – and all the evil material and spiritual that sprang therefrom (Williamson, 1993: 358). Thus, Faulkner's work is essentially a complete portrayal of the Southern society and a record of their failure to bring the human values evident in the natural setting and into the modern world.

F. Analytical Construct

To investigate the racism that happened in the Southern US in the 19th century portrayed in Faulkner's *Absalom, Absalom!*, the researcher employs postcolonial theory by Frantz Fanon as a means to answer the two research objectives mentioned in the previous chapter: to identify the racism in the Southern US portrayed in Faulkner's *Absalom, Absalom!* and to explain the characteristics of

the Southern people revealed in the novel. The theory is focused on the relationship between races in the colonial and postcolonial societies and can be seen through three aspects: the use of language, the relationship, and the symbolization. The races are represented by Blacks and Whites who lived in the American South during the 19th century where the domination toward Blacks was shown in everyday life. Therefore, the background information related to the life of the Southern people in the 19th century is used as the source of information to strengthen the analysis. The following figure shows the analytical construct of the research:

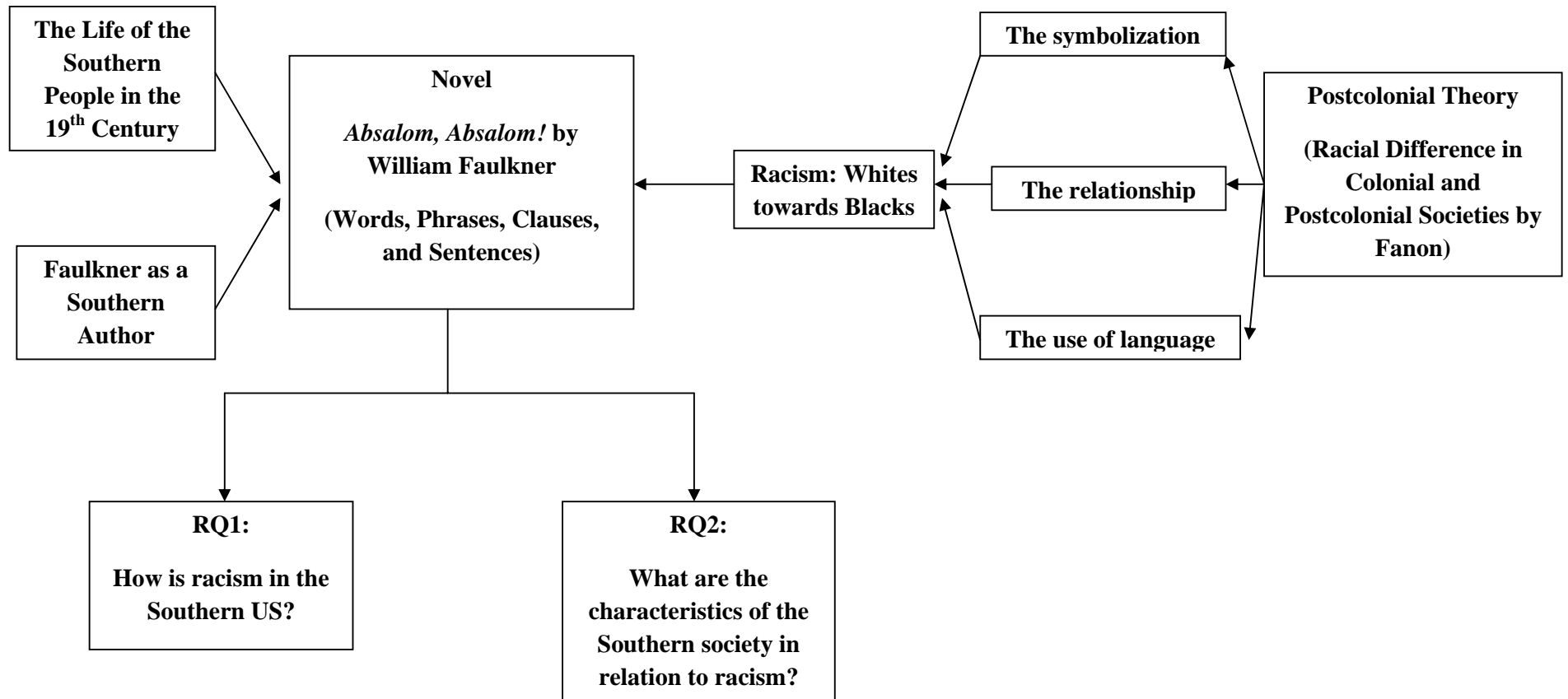


Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHODOLOGY

A. Research Approach

The research is a qualitative research. According to Creswell (in Herdiansyah, 2010: 8), qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex and holistic picture, analyzes words, reports detail information and conducts the study in a natural setting. The researcher only describes or explains a phenomenon without manipulating the data.

This research uses a descriptive-qualitative method to analyze the data because the data of this research are nonnumeric. Moleong (2010: 11) states that the data of descriptive-qualitative method are in the form of words, pictures, and not in numbers. The data are used to describe the phenomena of racism in the Southern United States of America seen from the points of view of White Southerners. Thus, the description of the data helps the researcher to present and explore the complexity of the research. In addition, it can also engage the readers to understand the research.

B. Data Type

Data refer to a collection of information that will be used in the research (Given, 2008: 185). In qualitative research, data are usually in the form of

nonnumeric taken from variety in sources. Since this research applied qualitative approach, the data were in the form of language features such as words, phrases, clauses and sentences expressed in Faulkner's *Absalom, Absalom!* and related to 1) the categories of racism in the Southern US portrayed in *Absalom, Absalom!* and 2) the characteristics of the Southern society revealed in the novel.

C. Data Source

The main source of this research is *Absalom, Absalom!*, a novel written by William Faulkner in 1936 and was first published in October 1936 in the US. The researcher used the edition downloaded from 4shared which was uploaded on 27th May 2009. The book consists of nine chapters and 165 pages.

The supporting references and information were used to analyze the data. The supporting data of this research were from books and websites on the internet. To help understand Faulkner's work, the researcher used *Critical Companion to William Faulkner: A Literary Reference to His Life and Work* (Fargnoli, Golay, and Hamblin: 2008), *William Faulkner and Southern History* (Williamson: 1993), and an essay by Davis entitled "The Signifying Abstraction: Reading "the Negro" in *Absalom, Absalom!*" (2003).

To analyze the work, the researcher used the theory of racial difference in colonial and postcolonial societies from Frantz Fanon's *Black Skin, White Masks* (2008) supported by *The Post-Colonial Studies Reader* (Ashcroft, Griffiths, and

Tiffin, 1995) and *Colonialism/Postcolonialism* (Loomba, 1998). Some additional books on the theory of racism used to support the comprehensiveness of the background analysis are *Understanding Prejudice, Racism, and Social Conflict* (Augoustinos and Reynolds, 2001), *Racism* (Bulmer and Solomos, 1999), and *Racism, Sexism, Power, and Ideology* (Guillaumin, 1995).

D. Data Collection

There are four steps in the process of collecting data: reading, note taking, interpreting, and categorizing. Basically, reading and note taking are the most important ways in data collecting technique. In this research, the researcher first read Faulkner's *Absalom, Absalom!*. In order to get the clear understanding of the content of the text, the researcher had to perform the careful and comprehensive reading. Second, the researcher collected the data by making simple notes or re-writing them in the form of main words, phrases, clauses, and sentences related to the topic. Third, the researcher read carefully the data in order to have the clear interpretation. The last step, the data were categorized into three aspects of racism practice in line with the topic of discussion: the use of language, the relationship, and the symbolization. During the process of the data collection, the researcher used a particular form of data sheet to easily see the progress of her research. The form of data sheet is presented in the figure below:

Table 1. The Form of Data Sheet

No.	Category	Sub Category	Data	Narrator	Page

E. Research Instruments

According to Creswell (2009: 175) one of the qualitative research characteristics is that the researcher acts as the key instrument by collecting data by him or herself. He or she may use a protocol or an instrument for collecting data but actually the researcher is the one who gathers the information.

The key instrument of this research was the researcher herself with the concepts of racism and its construction based on the theory of postcolonialism by Fanon as illustrated in the analytical construct presented in the chart at the end of chapter II. In addition, the researcher also used the data sheet to arrange the data systematically.

F. Data Trustworthiness

Trustworthiness is a way in which the researcher shows that generalizability, internal validity, reliability, and objectivity are considered in his or her research (Given, 2008: 895). Validity is one of the strengths of qualitative research because

the researcher can show whether the findings are accurate from his or her standpoint, the participants and the readers (Creswell, 2009: 191). On the other hand, reliability means the dependability or consistency. It indicates that the same thing is repeated under the identical or very similar conditions.

The reliability of the research was gained by using *intra-rater* technique through the following steps. First, the researcher evaluated the data of her research with the theoretical concept presented in the chart of analytical construct. Second, the researcher read and re-read the data until she got certainty of the data with valid interpretation with the reference presented in the analytical construct. The purpose of doing this technique was to keep the consistency of the data.

To check the validity of this research, Creswell's theory *peer debriefing* method was used. It means that during the process of collecting the data, the researcher implemented a collaborator, a peer debriefer (Creswell, 2009: 192), to review and to ask questions in order to get the similarity between the researcher's interpretation and the peer debriefer's interpretation. The researcher chose three of her friends who are literature students who also used postcolonial theory in their thesis as reviewers, to check the data of this research and give their interpretation. The discussion with reviewers was conducted to get the same interpretation to achieve validity of the data. Besides, the researcher also consulted the data to her first and second consultant, Mr. Sugi Iswalono, M.A. and Mrs. Ari Nurhayati, M. Hum. who were competent in analyzing literary works. Those processes were done through the whole data.

G. Data Analysis

Given (2008: 186) states that data analysis is the important part of qualitative research that includes gathering and linking the data to be a concept. Creswell (2009: 185) mentions that there are six steps in data analysis: organizing and preparing the data, reading through all the data, coding the data, giving a description, interrelating description and interpreting the meaning of description. Six steps to analyze the data are explained below.

1. The first is identifying the data from the novel by making some notes.
2. The second is reading and rereading the whole data and arranging the data into a theme: the racism in the Southern United States.
3. The third is coding and categorizing the data in the data table into some categories related to the forms of racism in the Southern US based on Fanon's theory, such as: language, relationship, and symbolization.
4. The fourth is sorting the data by selecting the relevant data and excluding the irrelevant data. The selected relevant data were classified and interpreted according to its thematic meaning.
5. The fifth is making the interrelation between the description of the data and the theory to get the findings based on the objectives; the identification of racism in the Southern US and the characteristics of the Southern people in relation to racism.
6. The last is making an interpretation of the findings based on the understanding about the theory.

CHAPTER IV

FINDINGS AND DISCUSSION

This research aims to investigate racism in the southern part of the United States seen from the points of view of three white Southerners who act as narrators in a novel entitled *Absalom, Absalom!*. Due to his origin state, the existence of a Canadian named Shreve McCannon as the other narrator is omitted. The three white Southerners narrate a story about a life of the other white Southerner named Thomas Sutpen whose life deals a lot with Blacks. This chapter focuses on the discussion of two points: 1) the identification of racism in the Southern US portrayed in *Absalom, Absalom!* and 2) the characteristics of the Southern people revealed in the novel.

To begin with, it is worth knowing that each narrator has a particular relationship with the main character Thomas Sutpen. They know the life story of Sutpen because they are either having close bound with him when Sutpen is alive or are told by other narrators about Sutpen's story. Rosa Coldfield is a younger sister of Ellen Coldfield, Sutpen's wife. She is offered a marriage by Sutpen yet she lives with her grudge to Sutpen when knowing Sutpen seduces Wash Jones' granddaughter before they declare the marriage.

Quentin Compson is only twenty years old when Rosa Coldfield chooses to pass the Sutpen saga to him. He is the grandson of General Jason Lycurgus Compson, the closest and only friend of Thomas Sutpen. Before Rosa narrates the story to him, Quentin knows the story of Sutpen from his father who has got the

story from the General himself. Quentin then transmits the saga to his Harvard roommate, a Canadian, Shrevlin McCannon. The last white Southerner narrator in *Absalom, Absalom!* is Jason Richmond Compson, Quentin's father. Besides Rosa Coldfield, he is also the person who tells Quentin about the life of Thomas Sutpen which he hears from Quentin's grandfather.

Understanding the position of the three narrators in the novel is crucial since it helps the analysis of racism in the novel. The three narrators play different roles in Sutpen's life and they have different ways of perceiving Sutpen. Therefore, the ways they perceive Blacks surrounding Sutpen's life are also different although they still maintain the racism that is deeply rooted in the life of most white Southerners.

The racism in the Southern United States portrayed in Faulkner's *Absalom, Absalom!* can be identified through the use of language, the relationship, and the symbolization. The three aspects are the manifestation of the lives of the white Southerners who in the novel are portrayed as racist society. This racist society has two particular characteristics revealed in the novel. They are being proud of white race and religiously hypocritical. Through the narration of three white Southerners who act as narrators in the novel, racism and characteristics of the white Southerners can be vividly presented.

A. The Identification of Racism in the Southern US

Derived from Fanon's theory of racial difference in colonial and postcolonial societies, there are three aspects that can be identified in the novel to

explain the racism. Fanon himself does not specifically divide his theory into three aspects, yet the researcher finds that there are three aspects that can match the racism portrayed in the novel. The three aspects are the use of language, the relationship, and the symbolization.

1. The Use of Language

The core of Fanon's theory about Blacks and language can be simplified into three categories. The first is the deployment of images of Blacks by Whites, the second is the use of derogatory terms and the third is the use of courtesy titles. The three categories serve as methods to show the inferiority of Blacks. It is in accordance with what Fanon (2008: 22) states that Blacks must be shown in a certain way. Therefore, Whites use some certain ways that can help them to associate Blacks as having the low standards of life and no quality. Basically, Whites want to show themselves as the superior ones since superiority brings about power. To fulfill this design, they need to place other races as the subjugated ones. Blacks are then chosen to accept the consequence. Therefore, Blacks must be placed as if they belong to a race who does not have culture, civilization, and long historical past (Fanon, 2008: 21).

Regarding the use of language, Blacks always encounter problems if they have to deal with the language of the colonizers because it is the language of the holders of power. At the same time, Whites also develop arsenal complexes to control how Blacks should talk either in their own language or the language of the colonizers (Fanon, 2008: 22). The standards made by the colonizers have a purpose to show that Blacks remain uneducated. In terms of the standard use of

courtesy titles in the Southern US, according to Fanon (2008: 19), it is similar with an adult who treats a child. Whites are the adults and Blacks are the children. The adults can smirk, whisper, patronize, and cozen to the children but the children can do nothing. The condition is followed by the emergence of some derogatory terms which are considered as one of the worst racial phenomena.

In the American South, the attempt to fulfill the design of language standard correlates with the economical need. The practice of such standard is well portrayed in the novel. The American South in the 1800s was well-known for the plenty production of cotton and other agricultural products. The need of cheap labors to work in the plantation can be fulfilled by slaves. Rules are made to maintain the slavery practice, including social status and conduct. The life of society in the American South is influenced by the standards that have been made by the holders of power. The standards become the guidance of how to behave towards those with different race.

a. The Deployment of Images

The racism can be investigated through the use of language, which according to Fanon, can be categorized into three methods mentioned above. Regarding to the deployment of images, according to Murfin and Ray (2003: 209), most images are commonly deployed to make a representation of something or a mental picture of some visible things. However, it can also be used to mean “idea” or “vision”. In a simple way, images serve as media to help people perceive things. Many images are conveyed by figurative language, such as metaphor and simile (Cuddon, 413:

1999). In the case of Blacks, Whites usually refer them to portrayals that can make them inferior.

The analysis of the deployment of images in this section deals with the perception of the three narrators towards Black characters surrounding Sutpen's life. Mr. Compson gives his perception to Sutpen's slaves by explaining to Quentin the treatment Sutpen gives to them. As seen in Faulkner (2009: 13), the example is vividly presented below.

Without dismounting (usually Sutpen did not even greet them with as much as a nod, apparently as unaware of their presence as if they had been idle shades) they would sit in a curious quiet clump as though for mutual protection and watch his mansion rise, carried plank by plank and brick by brick out of the swamp where the clay and timber waited - the bearded white man and the twenty black ones and all stark naked beneath the crouching and pervading mud.

Blacks are portrayed as lazy workers in the narration above. Such portrayal refers to the word "idle shades" that is chosen by Mr. Compson to convey the slaves' quality. The effectiveness of the word is made by the help of the word "as if" which makes it a simile. The attempt is to make Quentin perceive black slaves like what has been mentioned by Mr. Compson. The next sentences explain the quality that Mr. Compson infers. The phrase "idle shades" refers to a group of slaves merely sitting and needing the protection from their masters. It is as if Mr. Compson wanted to build an impression that they were really idle and not hard worker. Therefore, to emphasize his perception, he uses the words "plank by plank" and "brick by brick" referring to a work with no end due to the lazy workers. As depicted in Faulkner (2009: 61), another example is shown below.

And then I went back home and stayed five years, heard an echoed shot, ran up a nightmare flight of stairs, and found why, a woman standing calmly in a gingham dress before a closed door which she would not allow me to enter - a woman more strange to me than to any grief for being so less its partner- a woman saying ' Yes, Rosa?" calmly into the midstride of my running which (I know it now) had begun five years ago, since he had been in my house too, and had left no more trace than he had left in Ellen's, where he had been but a shape, a shadow: not of a man, a being, but of some esoteric piece of furniture - vase or chair or desk - which Ellen wanted, as though his very impression (or lack of it) on Coldfield or Sutpen walls held portentous prophecy of what was to be.

Rosa Coldfield in the narration takes part to explain to Quentin about her perception to the fate that has happened to Sutpen's family which includes her sister as a victim. In the bitter fate of her family, she mentions the presence of Charles Bon whom she does not mention directly. She chooses to build an image about him as a black man functioned merely as "some esoteric piece of furniture". The word "esoteric" means that Ellen's decision to have Bon in her family is strange and unusual. Rosa implies that it is Ellen's mistake to have a black man in her family. It is only Ellen who has ever had the positive impression upon him. Other white people reject the idea of having a black man in their family. Moreover, the word "furniture" implies that Bon is only functioned as an object to fulfill the willingness of Ellen.

The Whites, represented by Rosa, think that Bon's quality is not similar with that of white men. Thus, Rosa uses the word "shape", "shadow", "not a man, a being". The words refer to the incapability of Bon of having the same quality as white men although he is well-educated. He is merely a shadow of a white man and he never belongs to the white world. Therefore, he does not deserve to mingle with Ellen's family. Moreover, Rosa is sure that Bon is the bearer of the bitter fate

that befalls to Ellen's family by referring him to bring "portentous prophecy". Here, it is clear that Rosa wants to convey an idea that Bon is dangerous and does not deserve to be placed equally with white Southerners, in this case her family. The other example is depicted in Faulkner (2009: 63) below.

... and another who was so foreign to me and to all that I was that we might have been not only of different races (which we were), not only of different sexes (which we were not), but of different species, speaking no language which the other understood, the very simple words with which we were forced to adjust our days to one another being even less inferential of thought or intention than the sounds which a beast and a bird might make to each other. But I don't say any of these. I stayed there and waited for Thomas Sutpen to come home.

This statement is made by Rosa when she wants to explain the relationship that she has with Clytie, the black servant who is the daughter of Thomas Sutpen and his black slave. The relationship between Rosa and Clytie is complicated because Rosa never regards Clytie as a Sutpen's descendant while Clytie regards Rosa as a family. Rosa wants to make a boundary that limits their interaction. In the above narration, it is shown that she makes a comparison between the way they communicate each other with the way "a beast" and "a bird" communicate. The bird is Rosa and the beast is of course a metaphor used to refer to Clytie. The image that Rosa wants to invent towards Clytie through the image of a beast is a person who has no "thought" and "intention" but instinct. On the other hand, Rosa positions herself as the bird who is talkative and smart, an image that is usually possessed by birds which refers to Whites.

Besides the images that Blacks are not capable of showing their intention and intelligence, Whites also create an image that labels Blacks as a passive race. As depicted in Faulkner (2009: 97), the example can be seen below.

You knew that you could hit them, he told Grandfather, and they would not hit back or even resist. But you did not want to, because they (the niggers) were not it, not what you wanted to hit; that you knew when you hit them you would just be hitting a child's toy balloon with a face painted on it, a face slick and smooth and distended and about to burst into laughing, and so you did not dare strike it because it would merely burst and you would rather let it walk on out of your sight than to have stood there in the loud laughing.

The narration is the retelling of what has been told by Quentin's grandfather to Quentin's father. Quentin's grandfather has got the story from Sutpen. He then passes it to Mr. Compson. Mr. Compson passes the story to Quentin. Quentin finally passes the story to Shreve. Here, Quentin coins the term "a child's toy balloon with a face painted on it". He uses the metaphor to refer to Blacks' quality. The Black in this case is a black man whom Sutpen has met in his childhood. The qualities that can be found in a child's toy balloon are "slick", "smooth", "discarded", and "laughing". They imply the bothering but passive qualities. The laughing and discarded face functions as an image to show that the mere appearance of Blacks is bothering. Moreover, the slick and smooth face functions as an image to communicate the idea that having a physical contact with Blacks is also disturbing. However, although Blacks are disturbing, they never really attack the holders of the balloons. It implies that the presence of Blacks, represented by their appearance and touch, aggravates the life of Whites yet Blacks are not able to knock Whites down. That is why in the end, Whites can ignore Blacks' presence by simply "walking on out of their sight".

b. The Use of Derogatory Terms

There are some addressing terms normally used by Whites to refer to Blacks in the American South. Some of the neutral terms which are mostly used by Whites

to address Blacks are mentioning their first names or calling them “boy”. The word neutral means that it has been used widely everyday in the Southern society. However, Whites also coin particular terms that are considered cruel, like “negro”, and extremely derogatory, which is “nigger” or “negress”. The use of the words can be seen as depicted in Faulkner (2009: 6) below.

I don't plead youth, since what creature in the South since 1861, man woman nigger or mule, had had time or opportunity not only to have been young, but to have heard what being young was like from those who had.

It is Rosa who gives the background of her life to Quentin. She uses the word “nigger” when she makes categorizations of people. In the Southern US at that time, society is not merely divided into humans and animals, or women and men. They make a particular categorization for Blacks. According to the narration, Rosa divides the society into four categories, women, men, Blacks, and animals. The terms “women” and “men” refer to Whites while black women and men are integrated in one term only, “nigger”. The word “nigger” used by Rosa to refer to black men and women is considered as the offensive one. The word is coined by Whites to remind Blacks that they are slaves. As a comparison, Northerners also consider that the word is offensive. Nowadays, the word is still considered offensive by Blacks since it brings back the memory of slavery and violation to them. However, it is common to call Blacks as nigger in the American South in the 19th century.

Another example to show the use of the word “nigger” in the Old South is reflected in Faulkner (2009: 18) below.

They took him back to town, with the ladies and children and house niggers watching from behind curtains and behind the shrubbery in the

yards and the corners of the houses, the kitchens where doubtless food was already beginning to scorch, and so back to the square where the rest of the able-bodied men left their offices and stores to follow, so that when he reached the courthouse, Sutpen had a larger following than if he actually had been the runaway slave.

Mr. Compson takes a chance to narrate the Sutpen saga to his son. At the beginning of the story, he makes a clear division about the jobs of Blacks and Whites in the Old South. Women and children are normally the owners of slaves. They are of course Whites. Blacks, if they are women, have jobs usually as housekeepers. The word “nigger” used by Mr. Compson more or less reveals the caste of Blacks, in this case in terms of job. By using the term “nigger”, Mr. Compson emphasizes how low Blacks’ position is in the Southern society.

To refer to black women, Whites have their own way to differentiate them with white women if both black and white women are in the same chamber. It is shown by this sentence: “When they came to town next and the carriage stopped before Mr Coldfield's house, one of the Negresses came out and said that Miss Rosa was not at home” (Faulkner, 2009: 27). The sentence is said by Mr. Compson. There is a clear difference between white and black women in the society of the South. White women always have the titles of respect. Based on the narration, it is shown by the use of “Miss” before the name Rosa. For black women, the most familiar derogatory title is “negress”. The word “negress” has two functions. The first one is to emphasize that she is Black so that Whites do not need to use any titles and mention the first name. The second one is to mark that she is a woman. The culture of the South is patriarchal. It establishes the foundation of wealth, power, and the division of labor in the differentiation of gender (Matthews, 2009: 51).

Therefore, the word “negress” has double offensive meanings, to mark that a person is black and woman. Based on the level of division of people in the South, “negress” is the lowest.

In some occasions, white Southerners prefer to use the term “negro” instead of “nigger” or “negress” to address black women. This is due to some reasons. One of the examples is reflected in Faulkner (2009: 44-5) below.

It would not be the mistress or even the child, not even the Negro mistress and even less the child because of that fact, since Henry and Judith had grown up with a Negro half-sister of their own; not the mistress to Henry, certainly not the nigger mistress to a youth with Henry's background, ...

The use of “Negro mistress” instead of “nigger” or “negress” by Mr. Compson implies a certain meaning. He is talking about Bon’s mistress who is not originally from the region where Mr. Compson lives. That is why he employs the term “negro” which is not as offensive as “nigger”. However, it still shows the tendency of Mr. Compson as a white Southerner to undermine the position of Blacks, no matter where the Blacks come from. Due to the fact, mentioning Clytie in the middle of the narration follows the earlier pattern that has been chosen by Mr. Compson. Thus, in this case Clytie refers to “a Negro half-sister”, not “a nigger half-sister”.

At the end of the narration, Mr. Compson turns back to the usual title that he usually employs to refer to black women. Here, he uses the word “not the nigger mistress”. The phrase is actually referring to Clytie. Mr. Compson wants to say that Clytie is the half-sister of Henry, not the mistress who lives with him. This is due to the fact that white men usually have black mistresses in their house.

The change of Mr. Compson's choice of word in the end is due to his late realization that Clytie is not the same with Bon's mistress because they come from different regions. Therefore, to mention Clytie as "negro", not "nigger", in the middle of the narration is due to Mr. Compson's sloppiness.

c. The Use of Courtesy Titles

In the Old South, Jim Crow Law is used to rationalize the practice of segregation which places Blacks as the second class society. Jim Crow Law acted primarily but not exclusively in the Old South between 1877 and the mid 1960s. Regarding the use of courtesy titles, there are points in the law's etiquette norms which mention about it. Points e and f of the law are: e. Jim Crow etiquette prescribed that Blacks were introduced to Whites, never Whites to Blacks. For example: "Mr. Peters (the White person), this is Charlie (the Black person), that I spoke to you about" and f. Whites did not use courtesy titles of respect when referring to Blacks, for example, Mr., Mrs., Miss., Sir, or Ma'am. Instead, Blacks were called by their first names. Blacks had to use courtesy titles when referring to Whites, and were not allowed to call them by their first names (Pilgrim, 2000: 2). Masters often spoke the language of dominance towards their slaves (Ayers, 1995: 88). The rules become the standard of social life and these rules open a greater chance to subjugate Blacks in a more discriminative way.

The example of how important the rule about courtesy titles in the Old South is described in Faulkner (2009: 56) below.

'Don't you go up there, Rosa.' That was how she said it: that quiet that still, and again it was as though it had not been she who spoke but the house itself that said the words- the house which he had built, which some

suppuration of himself had created about him as the sweat of his body might have produced some (even if invisible) cocoon-like and complementary shell in which Ellen had had to live and die a stranger, in which Henry and Judith would have to be victims and prisoners, or die. Because it was not the name, the word, the fact that she had called me Rosa. As children she had called me that, just as she had called them Henry and Judith; I know that even now she still called Judith (and Henry too when she spoke of him) by her given name. And she might very naturally have called me Rosa still, since to everyone else whom I knew I was still a child. But it was not that. That was not what she meant at all; in fact, during that instant while we stood face to face (that instant before my still advancing body should brush past her and reach the stair) she did me more grace and respect than anyone else I knew; I knew that from the instant I had entered that door, to her of all who knew me I was no child. "Rosa?" I cried. "To me? To my face?"

Above is a part of narration that Rosa tells to Quentin. It tells about the anger felt by Rosa when she knows that Clytie calls her by her first name without using any courtesy titles. The first sentence is the sentence said by Clytie when she wants to remain Rosa Coldfield not to go upstairs. Rosa feels angry and disappointed because Clytie directly calls her by her first name. However she does not want to show the reason of her disappointment to Clytie because Clytie used to call her by her first name when they were both children.

Rosa then recalls their childhood when Clytie used to call her by her first name. It reveals a meaning that the behavior is appropriate since they were still children. Now, she finds out that it is inappropriate for a black servant to call a white lady only by her first name. Therefore, it is told how Rosa's anger then is shown by her expression "Rosa?" I cried. "To me? To my face?". It proves that Clytie's attitude never changes for Rosa yet the way Rosa sees Clytie when she is adult changes because Rosa thinks that white race is more superior.

In the Old South, Clytie's attitude towards Rosa can be categorized as an insult. The rule about how to use courtesy titles to Whites has been stated by Jim Cow Law. However, the rule only emphasizes the use of courtesy title for Whites. The same treatment will not be applied to Blacks. Faulkner proves this fact in his work. There is no single courtesy title given to Blacks when Whites talk about their existence. Even Blacks' existence is often ignored by not mentioning their name in the conversation. The example of how Blacks accept the different treatment in terms of courtesy title can be seen in Faulkner (2009: 8) below.

And the Negro would let Ellen and the children out at the door and take the carriage on around to the hitching grove and beat the horses for running away; there was even a fool who tried to interfere once, whereupon the Negro turned upon him with the stick lifted and his teeth showing a little and said, "Marster say; I do. You tell Marster."

The narration is found in chapter I when Rosa Coldfield tells Quentin how a black slave drops Ellen Coldfield and her two children in front of the church on Sunday. This black man who regularly drives the carriage every Sunday is asked by somebody whom Rosa mentions as a "fool". Rosa calls the man as such because she thinks that spending time talking with a black man is worth nothing. In small talk that happens between the men, the black man tells the other one that he has already done his job by dropping Ellen Coldfield and the children. He mentions the word "Marster" which refers to Sutpen. Sutpen has already asked him to do the job and he has done it. The black man asks the other man to tell Sutpen that he has completed the job.

The black man uses the courtesy title "Marster" to refer to Sutpen. He does not mention Sutpen's name directly because Blacks have no right to call white

people with the exact name without any courtesy title. The standard has been determined by a rule. In the South, Blacks cannot call white people freely without using any courtesy titles. It will be considered as a big mistake and leads to punishment. Sutpen is the owner of the carriage's driver, therefore the driver has to show his inferiority to Sutpen and that he is owned as a slave. The word "Marster" used by the black man is one of the ways to show it.

Another example in terms of the use of courtesy titles is depicted in Faulkner (2009: 156) below.

And how she (Clytie) and Miss Coldfield said no word to one another, as if Clytie had looked once at the other woman and knew that that would do no good; that it was to him, Quentin, that she turned, putting her hand on his arm and saying, 'Don't let her go up there, young marster.'

The narration above is told by Quentin Compson when he narrates the story when Rosa Coldfield and he visit the Sutpen's Hundred. When Rosa insists to go upstairs, Clytie asks him to stop her. Even though Quentin does not own her as a slave and slavery practice has been banned by the constitution at that time, Clytie still calls Quentin with the title "young marster". It implies the inferiority that Clytie feels as a black woman. It also proves that the memory of slavery over Blacks cannot simply fade away from the lives of the Blacks in the Southern US.

The word "young" before "marster" is used to respect a white man who is younger than the owner of slaves. Clytie used to call Sutpen "marster" and she calls Quentin with the same title because they are both Whites and they deserve to be called as such according to the standard that has been used in the Southern society and that still remains long after the standard is removed.

2. The Relationship

The relationship in *Absalom, Absalom!* comprises the relationship between black women and white men as well as between black men and white women. The relationship discussed will be focused merely on the romantic relationship although there are many significant kinds of relationships in relation to the issue of segregation in the American South. An instance of the types of relationship is power relationship between black men and white men or between black women and white women. The specific type of relationship chosen is due to Fanon's theory which explores more on the romantic relationship and does not attempt to discuss intensely on the relationship of races within the same sexes, particularly those other than romantic one.

Fanon (2008: 42) states that both black men and women are trying to win admittance into the white's world. One of the ways to seek the admittance is to build a close relationship with white men and women. The reason is because Blacks want to be acknowledged as Whites. Therefore, they think that marrying Whites is the gate to enter the equal position with them. The feeling of inferiority drives them to look for the admittance, especially Blacks who are well-educated. They yearn for that kind of relationship more than non-educated Blacks.

Marrying Whites means two goals for Blacks according to Fanon (2008: 30). The first is getting the admittance that they long for. Therefore, they can have the same position with Whites. The second is they can win the love that they desire. However, the goals are just pseudo-goals since Whites are always trying to show the differences between them and Blacks. Furthermore, Fanon (2008: 83)

states that for Whites, Blacks should be shown that they are Blacks in the first place. Therefore, the attempt to make them have the equal position with Whites will never be achieved.

Regarding the position of black women who have romantic relationship with white men, Fanon (2008: 38) explains that there are two categories of black women: Blacks and Mulattos. Mulatto is a term for a person who has one black parent and one white parent. The first ones want to turn Whites. The second ones want to turn Whites and avoid slipping back to the Black's world since they possess two worlds. However for white men, black women are merely subjects of their biological needs. They are never respectable in the white men's eyes (Fanon, 2008: 30). Black women who have romantic relationship with white men also will be alienated by their own group. They make themselves taboo for their own people.

Besides making them alienated from their own fellows, black men who have romantic relationship with white women will also be alienated from the white world that they want to enter. According to Fanon (2008: 53) their blackness is the vehicle to enter the alienation. It is due to the position of black men who are marked by the color and limitless sexuality. Therefore, at the end, Black men always desire for the master position yet Whites empty their presence.

In the Old South, the Jim Crow Law norms that give influence to the segregation on the romantic relationship between Blacks and Whites are points a and c: "Obviously a black male could not offer his hand or any other part of his

body to a white woman because he risked being accused of rape” and “Under no circumstance was black male to offer to light the cigarette of a white female – that gesture implied intimacy” (Pilgrim, 2000: 2). Most of the norms emphasize more on the restriction to the black men to have a close relationship with white women. However, there is no particular section which discusses how a black woman should behave to a white man. This fact proves that black women become the subjects of white men’s desire while black men’s area of romantic relationship is limited.

In the novel, the romantic relationship is represented by the relation between Judith Sutpen and Charles Bon who serve as the example of a white woman and a black man romantic relationship. The relationship between Sutpen and his former wife and his black female slaves and also Charles Bon and his mistress can be categorized into the romantic relationship between a white man and a black woman. The relationships between Sutpen and his former wife and female slaves and Charles Bon and his mistress become the first relationship to discuss in the analysis below.

a. A White Man and a Black Woman

Sutpen and his former wife who is a mulatto are the example of the romantic relationship that does not work in the American South. Moreover, Sutpen’s relationship with his black female slaves is the example of the fulfillment of biological needs as a rich white planter living in the American South. Therefore, the analysis will be divided into two different categories of

relationship although it is under the discussion of a black man and a black woman relationship. One of the examples can be seen in Faulkner (2009: 23) below.

He brought the two women deliberately; he probably chose them with the same care and shrewdness with which he chose the other livestock - the horses and mules and cattle which he bought later on. And he lived out there for almost five years before he had speaking acquaintance with any white woman in the county, just as he had no furniture in his house and for the same reason: he had at the time nothing to exchange for them. Yes. He named Clytie as he named them all, the one before Clytie and Henry and Judith even, with that same robust and sardonic temerity, naming with his own mouth his own ironic fecundity of dragon's teeth.

The narration of Sutpen and his black female slaves is told by Mr. Compson to Quentin. Mr. Compson makes a comparison between the way Sutpen chooses his livestock and his slaves. He has the same way of choosing livestock and slaves. It includes how Sutpen chooses his female slaves. Sutpen perceives his slaves as merely a part of his furniture which he can use at any moment he wishes. Moreover, for Sutpen, the female slaves are used as the fulfillment of his biological needs. Mr. Compson states that Sutpen never meets and gets acquaintance with other white women for five years since he moves to Jefferson. There are only his female slaves in the surrounding. In this context, he wants to emphasize that Sutpen uses his female slaves to fulfill his biological needs.

Mr. Compson believes that before Clytie, Sutpen's daughter with one of his female slave, there are many children of mixed race like Clytie. It proves how black female slaves in the Old South are used by his masters to please them. The children resulted from the relationship will not be acknowledged as the legal children of the masters but have the same position like their mothers. The same fate happens to Clytie. She stays in Sutpen's mansion as one of the servants

although she is in fact Sutpen's daughter with one of his slaves. Society in Jefferson accepts the kind of treatment as something usual. The Jefferson society in most of Faulkner's novel are portrayed as people with racist characters (Duvall, 2008: 17). The evidence is reflected in Faulkner (2009: 46) below.

"Not whores. And not whores because of us, the thousand. We the thousand, the white men made them, created and produced them; we even made the laws which declare that one eighth of a specified kind of blood shall outweigh seven eighths of another kind. I admit that. But that same white race would have made them slaves too, laborers, cooks, maybe even field hands, if it were not for this thousand, these few men like myself without principles or honor either, perhaps you will say. We cannot, perhaps we do not even want to, save all of them; perhaps the thousand we save are not one in a thousand. But we save that one.

Mr. Compson includes a dialogue between Henry and Bon when he tries to make Quentin understand about the relationship between Henry and Bon. The narration above is an answer towards Quentin's question about Bon's former wife who is Black. When answering, it can be seen here that Bon considers himself as a part of the white world by saying "We the thousand, the white men made them". Black women usually end up being slaves, laborers, cooks, and field hands. Therefore, Bon justifies that for a respectable man like him, marrying one of the black women is an attempt to "save all of them".

Undoubtedly, Mr. Compson cannot get rid of his personal feeling as a white Southerner when narrating the dialogue. He implies that what has been done by Bon to marry a black woman from his own race is a right decision since black women in the American South belong only to those jobs mentioned by Bon: slaves, laborers, cooks, and field hands. Mr. Compson uses the word "save" as the parameter of truth. In other words, Mr. Compson wants to hint that it is the right

thing for Bon to marry a black woman instead of marrying a white woman from Sutpen's family. Another example is depicted in Faulkner (2009: 104) below.

And now Grandfather said there was the first mention - a shadow that almost emerged for a moment and then faded again but not completely away- of the -' ('It's a girl,' Shreve said. 'Dont tell me. Just go on.') '- woman whom he was to tell Grandfather thirty years afterward he had found unsuitable to his purpose and so put aside, though providing for her and there were a few frightened half-breed servants with them who he would have to turn from the window from time to time and kick and curse into helping the girl load the muskets which he and the planter fired through the windows.

This time Quentin retells the past life of Sutpen when he marries a black girl whom he thinks is from Spanish descendant. However, finally it turns out that the woman is from Black descendant. Sutpen considers that as a shame because he makes a black woman as a part of his pursuit of wealth and power. Therefore, Sutpen never talks about his past, except with Quentin's grandfather. It is said that Sutpen leaves and puts aside the woman when he knows the truth.

Quentin refers the woman with "a shadow" as if she never really exists in Sutpen's life. As a white Southerner, it seems difficult to Quentin to perceive that there is a black woman's part in the life of a wealthy and powerful white planter from the Old South. The woman does not belong to the right place when she becomes Sutpen's wife. Therefore, Sutpen's denial is by mentioning that she is "unsuitable to his purpose" which is also Quentin's disapproval of her presence in a white southern man's life and success. Other example can be seen in Faulkner (2009: 113) below.

Not moral retribution you see: just an old mistake in fact which a man of courage and shrewdness (the one of which he now knew he possessed, the other of which he believed that he had now learned, acquired) could still combat if he could only find out what the mistake had been. Because he

did not give up. He never did give up; Grandfather said that his subsequent actions (the fact that for a time he did nothing and so perhaps helped to bring about the very situation which he dreaded) were not the result of any failing of courage or shrewdness or ruthlessness, but were the result of his conviction that it had all come from a mistake and until he discovered what that mistake had been he did not intend to risk making another one.

Sutpen thinks that his marriage with a black woman is a mistake in the process of reaching his own grand design. The presence of the black woman serves as the obstacle to reach his goal. Quentin gets the story from his father told by Quentin's grandfather. Quentin's grandfather adores Sutpen as a friend so that when Quentin retells the saga to Shreve, he cannot erase the adoration of his grandfather to Sutpen. It is mentioned that Sutpen is a man of "courage" and "shrewdness". His previous marriage with a black woman is a "mistake" that is mentioned four times. The mistake denotes his former wife as the representation of failure in his life.

It is obvious how white Southerners, represented by Quentin and his grandfather, in the narration blame the black woman as the source of mistake in Sutpen's life due to the marriage. Sutpen's former wife is portrayed as a figure who cheats and takes advantage of Sutpen's brilliance. The idea of the mistake Sutpen has made by marrying the black woman can be inferred from Mr. Compson's last sentence which says that Sutpen "did not intend to risk making another one" since it ruins his ambition. It implies the black woman is the source of failure in the life of Sutpen and he does not want to repeat the mistake.

b. A Black Man and a White Woman

The relationship between Charles Bon and Judith Sutpen represents the relationship between a black man and a white woman in the Old South. The

relationship deals with problems due to the difference of races although Bon is a well-educated fellow. Below is the analysis of the relationship perceived from the points of view of one of the narrators as seen in Faulkner (2009: 31).

And Ellen was not visible (she seemed to have retired to the darkened room which she was not to quit until she died two years later) and nobody could have told from either Sutpen's or Judith's faces or actions or behavior, and so the tale came through the Negroes: of how on the night before Christmas there had been a quarrel between, not Bon and Henry or Bon and Sutpen, but between the son and the father and that Henry had formally abjured his father and renounced his birthright and the roof under which he had been born and that he and Bon had ridden away in the night and that the mother was prostrate though, the town believed, not at the upset of the marriage but at the shock of reality entering her life: this the merciful blow of the axe before the beast's throat is cut.

The narration is told by Mr. Compson to Quentin, his son. Mr. Compson tells the story of Rosa Coldfield which contains a period when Henry Sutpen comes home from university, bringing Bon along with him. At the end before they come back to the university, Bon wants to marry Judith. According to Mr. Compson, Bon's arrival followed by his marriage proposal is the source of the misery in Sutpen's family. It is started with Ellen's death resulted from Sutpen's rejection of the marriage so that Henry chooses to abjure his father and renounce his birthright by leaving home for years because he places his side on Bon who wants to marry Judith. Ellen ends up "prostrate" until she dies two years later. The reason why Sutpen forbids the marriage is because of the different races between his daughter and his son's friend. Although Bon is a well-educated fellow, his race limits him from gaining Sutpen's complete acceptance. That is why Sutpen never agrees with Henry's decision because his family's honor and pride will be more abducted if he accepts Bon. Although Sutpen also knows that Bon is his

biological son from his former wife, Sutpen is more frustrated because Bon is from black descendant. Since the beginning of the story, it is told how Sutpen is crazy about his design and do not want to have Blacks getting involved within in, except as slaves.

In the Old South, the honor and pride of the family are highly concerned by its members. The old generation will not let any member of the family repudiate the honor that he or she has to carry as the member of a particular family. In the Old South, many restrictions are implemented in everyday life, including having the close relationship with Blacks other than slave-master relation. The restriction is derived from Jim Crow act. The quarrel between Sutpen and Henry is the evidence that Sutpen will not let any black person become a part of his inner family in order to maintain the honor and pride as a part of his great design. Another proof can be seen in Faulkner (2009: 38-9) below.

You cannot even imagine him and Judith alone together. Try to do it and the nearest you can come is a projection of them while 'the two actual people were doubtless separate and elsewhere – two shades pacing, serene and untroubled by flesh, in a summer garden - the same two serene phantoms who seem to watch, hover, impartial attentive and quiet, above and behind the inexplicable thunderhead of interdictions and defiances and repudiations out of which the rocklike Sutpen and the volatile and violent Henry flashed and glared and ceased ...

Mr. Compson gives his opinion about Bon and Judith relationship to Quentin. He believes that the love between them will not work because Judith is a white Southerner and Bon is Black. As a Southerner, he considers that Bon will pollute the honor and pride of Sutpen's family. Therefore, he cannot imagine Bon

and Judith alone together. The thought of it is unbearable for him as a Southerner. The nearest thing that can happen between them is the separation which should happen in the first place. The projection of Mr. Compson over the separation of Judith and Bon is the manifestation of his rejection towards the love that happens between them. He imagines the separation as the right thing by portraying the summer garden as the background of their separation. The summer garden symbolizes the good time which implies that the separation is the good decision he can imagine.

Moreover, Mr. Compson also presents the circumstance that happens between Henry and Sutpen, following the separation that happens between Judith and Bon. Sutpen's persistence to forbid the marriage between Judith and Bon results in Henry's repudiation of the birthright. In portraying the tension between Sutpen and his son, Mr. Compson places Sutpen's persistence over Henry's volatility. It implies that Sutpen's decision is the right thing to do while Henry's volatility indicates the wrong way he has taken when he chooses to place his side on Bon. Bon's desire towards Judith fails in the very first place because it is rejected by the Southern society as seen in Faulkner (2009: 60) below.

(How could I have, when I had never seen him?) And even if I did, not as women love, as Judith loved him, or as we thought she did. If it was love (and I still say, How could it be?) it was the way that mothers love when, punishing the child she strikes not it but through it strikes the neighbor boy whom it has just whipped or been whipped by; caresses not the rewarded child but rather the nameless man or woman who have the palmsweated penny. But not as women love. Because I asked nothing of him, you see. And more than that: I gave nothing, which is the sum of loving.

This time Rosa Coldfield bitterly tells the relationship between Judith and Bon to Quentin. The beginning of the narration shows the doubt felt by Rosa

regarding the love between Judith and Bon. Rosa thinks that what happens between them is not love. By saying “As we thought she did” and asking “How could it be?”, she makes an impression towards Quentin that Judith never loves Bon. It is Bon who does. Moreover, the narration also shows how Rosa Coldfield never accepts Bon in her life. Judith is her sister’s daughter, her niece. Rosa as a white Southerner never lets Quentin think that Judith has repudiated her family by loving a black man. Besides rejecting the idea that there has been love between Judith and Bon, Rosa also emphasizes that she never regards Bon’s presence, or loves him. She insists on how she never asks and gives anything to him, which she believes is the core of love.

Here, it is clearly seen that Faulkner places his characters to face complicated relationship with other characters. Most of his main characters who have to deal with the romantic feeling are often delimited by law or personal principle. Bon is the perfect example of the victim of the system. Faulkner intends to show how difficult it is living in the American South when the differences between the life of Blacks and Whites are clearly seen. Faulkner tries to arm his readers with issues that cannot be separated from the life of human being, that love can come out of the repressed and controlled civilization although again, Faulkner provides the gloomy situation faced by his characters. They are portrayed as people having no hope even to deal with themselves. The proof is the fact that Bon ends up by giving up his love to Judith due to Sutpen’s disapproval.

The rejection of love that happens between Judith and Bon becomes one of the points of discussion between Shreve and Quentin in chapter eight. Shreve is

trying to retell the story he gets from Quentin and then Quentin gives comments. When Shreve asks Quentin's opinion about the relationship between Bon and Judith, Quentins' remark towards the question shows his persistence that there is no love between them. Many times he disagrees with Shreve by saying "But it's not love" (Faulkner, 2009: 136) and "That's still not love" (Faulkner, 2009: 139). Quentin's persistence brings about his deprecation towards the interracial relationship.

3. The Symbolization

The main point of the symbolization lies in the phenomenological level of reality that needs to be observed. Whites believe that Blacks have tremendous sexual power (Fanon, 2008: 121). In this case, Blacks' appearance refers to the genital level. The appearance of Blacks creates fear towards Whites. The fear of Blacks is sourced from their biological potency. Furthermore, due to this reason Whites often refer Blacks as animals. If it is not the length of the penis, then it is the sexual potency that impresses them (Fanon, 2008: 131). Blacks are the source of fear for Whites. The fear is called negrophobia. Phobia is a neurosis characterized by the anxious fear of an object (Fanon, 2008: 119). The object that makes Whites afraid is Blacks. Therefore, it is called negrophobia.

Negrophobia is also sourced from hatred. Whites hate to stand face to face with men who are different from them in terms of appearance so they need to defend themselves (Fanon, 2008: 131). The source of hatred can be manifested

through the use of symbols of animals and sexual threats. Whites make the reason of their fear becomes the source of their hatred. Both symbols serve as the methods to subjugate the existence of Blacks because Whites think that Blacks have some particular qualities that need to be redefined. It means that Whites want to reinvent qualities that can disguise the good qualities owned by Blacks since Blacks represent the lower position of human beings. To fulfill the purpose, Whites associate the skin color of black race with negative qualities. The qualities are represented by the two symbols.

While images are used to refer to “idea” or “vision”, symbols lie more on something larger or more complex idea (Murfin and Ray, 2003: 470). Although it brings more complex idea, it is ultimately rigid and restrictive. A symbol tends to have a fixed concept within a society who believes in the idea given to the symbol. The instances are the flag of the United States and the five intertwined Olympic rings. Those two things function as the symbols of some qualities. Blacks also function as the symbols of animal and sexual threats. Although symbols are often associated with allegories and signs, they are different (Murfin and Ray, 2003: 470).

Whites feel frustrated due to the strong body of Blacks. To hide the frustration which is manifested in the feeling of jealousy, Whites seek in turn to frustrate Blacks (Fanon, 2008: 135). One of the methods used to frustrate Blacks is by creating some symbols representing the lower quality of human being which refer to Blacks. Regarding the strong body of Blacks, Blacks then are portrayed as a group of people who are the incarnation of genital potency beyond all moralities

and prohibitions (Fanon, 2008: 136). It can be inferred that Blacks are the instances of the declines in morality. Their strong bodies represent how cruel they are as human beings and need to be kept away. This is the way Whites describe how dangerous Blacks are for Whites due to their sexual potency. Blacks are regarded as a threat to white civilization because the sexual potency is dangerous for white civilization. The sexual potency turns out to be sexual threats.

Besides sexual threats, the strong body of Blacks is also associated with other quality. It is associated with the body of an animal which acts based on instinct. Their profile as naked people who are brought from Africa and sold as slaves strengthens the symbolization. Whites are in fact afraid of the strong bodies of Blacks, thus the products of symbolization that they create for Blacks is the result of their fear sourced from their unconsciousness (Fanon, 2008: 144). Therefore, symbolization is the way how Whites are trying to associate Blacks with the low qualities of humans. It also strengthens the belief that Whites belong to the more civilized race (Fanon, 2008: 147).

a. Animals

As what has been stated in the previous chapter, Blacks are often associated with the baser incarnation of human beings. In the American South, their place is in the lowest caste among other races that live there. This is due to the slavery practice that wants to use Blacks' existence as cheap labors. Therefore, many masters regard them not as human beings but as objects. Blacks are made similar with other capitals like animals. *Absalom, Absalom!* vividly depicts how Blacks

interact socially with Whites. The interaction portrays the treatment of Whites towards Blacks regarding the use of animal symbol referring to Blacks. The evidence is reflected in Faulkner (2009: 1) below.

Out of quiet thunderclap he would abrupt (man-horse-demon) upon a scene peaceful and decorous as a school prize water color, faint sulphur-reek still in hair clothes and beard, with grouped behind him his band of wild niggers like beasts half tamed to walk upright like men, in attitudes wild and reposed, and manacled among them the French architect with his air grim, haggard, and taller-ran.

The narration is told by Rosa Coldfield in the opening of the story. She vividly uses the word “wild” to emphasize the quality of Sutpen’s black slaves that she wants to infer to Quentin. By saying the word “wild” she refers to Sutpen’s slaves which she thinks are similar with animals because the word is generally known to label animals. In the next explanation, Rosa uses a phrase “like beasts half tame”. The categorization of slaves into wild and tame clearly shows how Rosa regards that Blacks are similar with animals which can be categorized into wild and tame based on their behavior.

To make it clearer how Rosa subjugates Blacks, the word “like men” serves as the proof. By using the word, Rosa implies that Sutpen’s slaves are not human beings since they are considered only “like men”, not the real men. This is the example of how society in the American South makes Blacks as human beings that symbolize animals because they think that Blacks deserve to be called as such due to their position as slaves. Moreover, Whites also think that Blacks’ behavior represents the qualities of being similar with animals. The behavior used by Rosa to refer to Blacks’ quality is “in attitudes wild and reposed’. Here, Rosa wants to

imply that besides wildness, Blacks also own reposed quality which means that they are passive and lazy. Another example is depicted in Faulkner (2009: 6) below.

But that it should have been our father, mine and Ellen's father of all of them that he knew, out of all the ones who used to go out there and drink and gamble with him and watch him fight those wild Negroes, whose daughters he might even have won at cards.

The narration is still told by Rosa Coldfield to Quentin when she explains Sutpen's life with his family in Sutpen's Hundred. It is told that Sutpen often goes to his slaves' cabin and set them to fight each other like animals while he himself watches the show. Sometimes he will place himself in the middle of the fight with his slaves and has a fight with them. By telling the story, Rosa implies how Sutpen's black slaves are used to fulfill the willingness of the master to have animal fight. The only difference is sometimes Sutpen himself wants to join the fight and beats them. Watching his slaves fighting like animals and setting himself fighting his slaves please him. The fighting scene that is depicted by Rosa in her narration is the device to show that the life endured by black slaves in Sutpen's plantation symbolizes the life of animals.

Another narration which symbolizes Blacks as animals is also shown in this excerpt: “'- and he sent word in to Grandfather,' Quentin said, 'and some others and got his dogs and his wild niggers out and hunted the architect down and made him take earth in a cave under the river bank two days later'” (Faulkner, 2009: 92). Quentin retells the story of Sutpen's black slaves to Shreve. The narration focuses on the searching of a French architect who runs from Sutpen's plantation because he does not fit with the condition of the plantation. The architect has a job to

design Sutpen's mansion. Sutpen still needs him to finish his mansion, therefore Sutpen and his slaves are in the struggle of searching him in the jungle. While retelling the story, Quentin makes comparison between dogs and black slaves. In this case, Quentin emphasizes their skill on hunting. Thus, Blacks are considered similar with dogs which are capable of tracking trails. Sutpen uses both dogs and black slaves to chase the architect. It implies a meaning that Blacks and dogs are used as tools to fulfill Sutpen's aim.

Mentioning dogs and black slaves consecutively implies a meaning that Quentin wants to equal their position. Moreover, the word "hunt" indicates a quality that is very instinctive, a quality that refers to the quality of animals. Therefore, Quentin uses his own terms to symbolize black slaves as the hunting animals. However, the animal quality that white Southerners give to Blacks is not merely used for the black slaves. It is also used for the mulattoes and Blacks who are not slaves. The example is depicted in Faulkner (2009: 65) below.

Clytie, not inept, anything but inept: perverse inscrutable and paradox: free, yet incapable of freedom who had never once called herself a slave, holding fidelity to none like the indolent and solitary wolf or bear (yes, wild: half untamed black, half Sutpen blood: and if 'untamed' be synonymous with 'wild', then 'Sutpen' is the silent unsleeping viciousness of the tamer's lash) whose false seeming holds it docile to fear's hand but which is not, which if this be fidelity, fidelity only to the prime fixed principle of its own savageness; ...

Rosa Coldfield tells her opinion about Clytie to Quentin. Clytie is the daughter of Sutpen and one of his black slaves. Rosa thinks that Clytie is "not inept", another word to say that she is skilled and useful. However, Clytie will not be able to use her skill although she is now free. After the Civil War, all black slaves in the American South are freed due to the Thirteenth Amendment and can

choose their own living. Clytie's disability of using her power is due to her "fidelity" to her master. Clytie is still dependent to her master, Sutpen. The way Rosa communicates this idea to Quentin is by referring Clytie as an animal which is "half untamed". In the beginning, Rosa even vividly mentions "wolf" and "bear" to help Quentin enter her opinion that Clytie is no other than an animal. Here, Rosa clearly depicts Clytie as a symbol of "solitary" animal who is really dependent with her master.

The master that Rosa means here is Sutpen. Sutpen is the one who is able to make Clytie have the "half untamed" quality, the one who gives her the "tame" quality so that Clytie is not completely wild. However, Rosa continues that Clytie's dependence and loyalty to Sutpen is a part of her "savageness" since she will not be able to get rid of her fate as an animal. This is the way Rosa places Clytie as the object of her grudge to Sutpen and she sees that Clytie has the quality to fulfill her purpose. Therefore, at the end, Clytie becomes the symbol of savageness that Rosa wants to label to Sutpen as well.

b. Sexual Threats

Blacks' sexual potency is a threat to Whites because they think that they cannot have the similar qualities (Fanon, 2008: 136). Whites feel jealous to their sexual potency. As the compensation of the jealousy, Whites try to redefine Blacks' sexual potency from good into bad (Fanon, 2008: 131). Since Whites hold more power than Blacks, so it is easy for Whites to spread the doctrine that Blacks are dangerous and immoral due to their sexual potency. Eventually, society perceives the quality as a threat. The evidence is described in Faulkner (2009: 87):

The man apparently hunting out situations in order to flaunt and fling the ape-like body of his charcoal companion in the faces of all and any who would retaliate: the Negro stevedores and deckhands on steamboats or in city honky-tonks who thought he was a white man and believed it only the more strongly when he denied it; the whitemen who, when he said he was a Negro, believed that he lied in order to save his skin, or worse: from sheer besotment of sexual perversion; in either case the result the same: the man with body and limbs almost as light and delicate as a girl's giving the first blow, usually unarmed and heedless of the numbers opposed to him, with that same fury and implacability and physical imperviousness to pain and punishment, neither cursing nor panting, but laughing.

Above is the story of Charles Etienne Bon, the son of Bon's and his mistress. It is told by Quentin to his roommate, Shreve. Charles Etienne marries a black woman from Jefferson who is living in a hut near Sutpen's plantation. Quentin considers her as an "ape-like body of his charcoal companion". Charles Etienne often brings his companion when they are out so that people and his coworkers can see the true of him, that he belongs to the black race, not the white one. It happens because he is adopted by Judith after his mother passes away, therefore society often thinks that he is whiter than black. However, the way Judith and Clytie treat him by making him secluded from the environment surrounding escalates his feeling to prove that he belongs to the black race.

Charles Etienne never accepts his true identity as an adopted son of a white woman. He tends to deny that he belongs to two worlds, black and white, although he is a mulatto. However, society tends to think that he mingles with the second one since he has been raised by Judith. The reason why he does not want to regard himself as a white is because he has a traumatic experience. His biological mother passes away when he was still a child and when Judith and Clytie adopted him, they never let him to have acquaintance with society

surrounding. They fear that Jefferson society will mock him and put him aside due to his skin. The good intention turns out to be bad since Charles Etienne grows up as an isolated person. Therefore, the reason he marries a black woman from a lower class is a form of his revolt against Judith and Clytie's willingness. This is one of his ways to prove that he is black and he has a fixed identity.

When he says that he belongs more to the black race, society believes that he is trying to save the honor and pride of white community. Marrying a black woman is considered as shame by the white Southern society. Quentin names the decision of marrying a black woman as a "sexual perversion". By using the word, Charles Etienne is portrayed as a lustful character because he seeks for a "sheer besotment" in a body of a black woman. However, the society cannot completely erase Charles Etienne's figure from the white world. Therefore, the word used by Quentin to retell Charles Etienne's story can mark the incomplete acceptance of him. Charles Etienne is a lustful character who takes advantage of a black woman body to fulfill his desire waiting to be satisfied. His existence symbolizes great lust that is needed to be avoided because it disturbs the honor of white community.

Besides Charles Etienne, his mother also becomes the subject of Mr. Compson's story to Quentin. The proof is depicted in Faulkner (2009: 81) below.

... - the magnolia-faced woman a little plumper now, a woman created of by and for darkness whom the artist Beardsley might have dressed, in a soft flowing gown designed not to infer bereavement or widowhood but to dress some interlude of slumbrous and fatal insatiation, of passionate and inexorable hunger of the flesh, walking beneath a lace parasol and followed by a bright gigantic Negress carrying a silk cushion and leading by the hand the little boy whom Beardsley might not only have dressed but drawn - ...

Mr. Compson refers Bon's mistress as "the magnolia-faced woman". He focuses first on her plumper body to show that she has a negative quality with her appearance. The mistress is portrayed as a woman who shows her plumper body to attract men. To continue his explanation about the woman, he explains that her appearance is similar with Beardsley's work. Beardsley is a British homosexual artist whose works are associated with erotic images and symbolism (Gibson, 3: 2011). Most of his works depict characters with "naughty" poses. By referring to Beardsley, Mr. Compson wants to emphasize that the mistress dresses like an unrespectful woman. Her dress does not show her grief because of Bon's death. She dresses with a luxurious pattern and shape. Not to mention the style that she chooses is erotically attractive. Mr. Compson remarks as if the woman does not have any sorry for Bon's death and easily comes to Jefferson with the style.

The way Mr. Compson portrays the mistress' intention is then marked by the phrase "inexorable hunger of the flesh". It is to emphasize that the mistress is lustful and wants to take advantage after Bon's death using her style, which he assumes similar with erotic women depicted in Beardsley's style of painting. The black woman's presence in the narration functions to note that the black woman is unrespectful and does not deserve to be there, in Jefferson. Another example of black's sexual threat is reflected in Faulkner (2009: 38) below.

Yes, he loved Bon, who seduced him as surely as he seduced Judith the country boy born and bred who, with the five or six others of that small undergraduate body composed of other planters' sons whom Bon permitted to become intimate with him, who aped his clothing and manner and (to the extent which they were able) his very manner of living, looked upon Bon as though he were a hero out of some adolescent Arabian Nights who

had stumbled upon a talisman or touchstone not to invest him with wisdom or power or wealth, but with the ability and opportunity to pass from the scene of one scarce imaginable delight to the next one without interval or pause or satiety.

The narration above is the story of Bon, Judith, and Henry told by Mr. Compson. When he portrays Bon, he uses the word “seduce” to emphasize Bon’s lustful character. Judith and Henry become the victims of Bon’s desire. Faulkner presents Bon as a bisexual, thus he has intimate relationship not only with Judith, but also with Henry. It is told that Bon’s intimate character eventually brings disaster to both Henry and Judith’s lives. Bon attracts Henry with his style and attitude. Therefore, Henry considers him as his role model and his hero. Bon’s choice of clothing and manner influences Henry to imitate it. The strong character of Bon makes Henry easily sacrifice his sister and birthright. Bon is dangerous because he ruins the life of both brother and sister.

Bon’s lustful character is explained more in the next sentences when Mr. Compson refers him as a character in the *A Thousand and One Night*. It precisely refers to the king in the story who seduces 3000 virgins, one girl per night, and beheads them in the morning as revenge towards his wife since she betrays him. Bon is as dangerous as the king. Judith and Henry are the victims, like the 3000 girls who have been seduced by the king. Judith and Henry’s lives which are ruined by Bon are similar with the fate accepted by the girls who end up beheaded. It reveals that Bon or the king’s lustful characters bring misery to their surrounding.

B. The Characteristics of the Southern People

The practice of slavery in the American South brings long lasting effect that influences the American society paradigm. Although the physical segregation rules that clearly separate Blacks and Whites have already ended, the mental rejection towards Blacks' existence is still embracing the everyday life of society (Andrews, 2005: 41). To cure the mental rejection needs a longer process than the physical one.

When Faulkner wrote *Absalom, Absalom!*, he was living in the American South where he saw that society could not completely get rid of racist opinions which were inherited from their predecessors. This opinion remains long after the end of the Civil War which results to the Thirteenth Amendment and Dr. Martin Luther King's influential speech. Faulkner realizes that the attitudes of the white Southerners are unconsciously shaped by their hatred towards Blacks because Southern people think that they have a superior way of life (Matthews, 2009: 3). Therefore, even though the abolition of slavery has been already declared, yet the remaining hatred is still there. Faulkner portrays the kind of society in most of his works. The attitudes of racist society that become the result of hatred towards Blacks are also analyzed by Fanon. The core of colonialism, in this case in the form of slavery, is based on not only the historical conditions but also human attitudes (Fanon, 2008: 62). He studies the effect of racism on individuals.

The dynamics of racism resulted from colonization have an effect on the life of the colonized people. In the context of the Blacks in the American South, they become the source of Whites' hatred. In *Absalom, Absalom!*, they do not

have any room to express their feeling because the story is narrated by Whites so that their existence in the novel is represented by the opinions of Whites. It includes how Whites perceive Blacks' existence which often dehumanizes them. This is the effect of racism sourced from colonization. Colonization creates forms of racism and the forms which have long lasting effects are echoing in the attitudes of white Southerners long after the abolition of slavery is declared.

The characteristics of white racist society can be drawn by examining closely Faulkner's white characters in *Absalom, Absalom!*. Most of his racist characters in Jefferson (Duvall, 2008: 17) are the combination of biological and cultural identity. It means that race is not a simple matter of biology but determined by performance. Two characteristics that are vividly revealed from the story are that white Southerners are proud of their race and religiously hypocritical.

The racist society is born along with the legalized practice of slavery in the South. Characters like Rosa Coldfield, Mr. Compson, and Quentin Compson are familiar with the negative images and harsh treatment to Blacks who mostly work in the plantation as slaves. The figure Thomas Sutpen whose life becomes the main theme of the story is portrayed having wide plantation and large number of slaves. Rosa Coldfield and Mr. Compson were born before the abolition of slavery and they witnessed an era when dividing people based on race was acceptable and supported by the society in the South.

On the other hand, Quentin Compson is the product of the newest era. He was born when the abolition of slavery has been declared and Blacks start to prove their contribution to the United States. Moreover, Quentin also enrolls in Harvard. Therefore, as an educated person, Quentin understands the idea of equality with people from different background, religion, and skin color. However, in the narration, the three of them do not show the characteristics which are different with one another as Southern people. Quentin, who is assumed to have more equal opinion related to the issue of race in fact still maintains his identity as a Southerner which is also shown by Rosa Coldfield and Quentin Compson. It proves that Southerners strongly hold their characteristics which become the identity of the South community.

William Faulkner as a Southern author presents the issue of the Southern communal identity prior to and after the Civil War. The author shows that the Southern society still maintains racism that can be seen in the narration of *Absalom, Absalom!* This racist identity of the South remains to be acknowledged by the people in the United States as the characteristics of the Southern people nowadays. Faulkner realizes that history that places the South as a racist community goes along with eras and remains in the minds of the people of the United States.

1. Being Proud of White Race

The main reason of the emergence of Civil War that lasted from 1861-1865 is the different opinion about the practice of slavery (Wilson, 2005: 295).

Northerners think that the practice is barbaric and violates human right. They believe that men are created equal. On the other hand, Southerners have opinions that they save Blacks from misery since they give Blacks jobs to help manage huge plantation in the Antebellum South. They give Blacks living and food. Thus, Southerners believe that they are decided to be Blacks' masters. Their people are far better than Blacks'. Since Blacks come first as slaves, Whites think that Blacks deserve to be subjugated. Whites take advantage of Blacks to develop their agricultural business. The long history of slavery creates a belief that the race of the masters, the Whites, is better than their slaves, the Blacks. This fact becomes the legitimization of their pride towards the superiority of their own race. The feeling of pride by one of the white Southerners is depicted in Faulkner (2009: 57) below.

But let flesh touch with flesh, and watch the fall of all the eggshell shibboleth of caste and color too. Yes, I stopped dead no woman's hand, no Negro's hand, but bitted bridle-curb to check and guide the furious and unbending will- I crying not to her, to it; speaking to it through the Negro, the woman, only because of the shock which was not yet outrage because it would be terror soon, expecting and receiving no answer because we both knew it was not to her I spoke: 'Take your hand off me, nigger!' I got none.

When Rosa Coldfield does not want to be touched by Clytie, Rosa prevents Clytie's impurity taint her white flesh since Clytie's black skin is the representation of lower class. People's position is determined by class and color. Blacks are in the lower class because they are slaves. Whites are on the higher class because they are masters. Although the circumstance happens after the Thirteenth Amendment regulation, the custom is still strongly held by most of

Southerners (Cobb, 2005: 87) like Rosa. Therefore, physical contact between different races is categorized as the violation of custom. Rosa as a white Southerner feels violated when Clytie as the descendant of a slave bravely touches the skin of the master. It implies Rosa's pride as the slave owner's descendant.

Clytie's attitude that makes Rosa angry results in the word "nigger" said in the peak of her shock. It reveals how strong the effect made by Clytie when trespassing the custom of the South. Influenced by some South spokesmen, white Southerners believe the black and white races cannot live side by side in the same social position because there is already a division of class based on skin color that is maintained by the Southerners. The separation based on the skin color is the social design generally accepted because society thinks that separating Blacks and Whites in interaction is logical since they believe that a certain race is destined of having more powerful position than other races (Cobb, 2005: 70-1). This belief is revealed in Faulkner (2009: 93) below.

So he didn't even know there was a country all divided and fixed and neat with a people living on it all divided and fixed and neat because of what color their skins happened to be and what they happened to own, and where a certain few men not only had the power of life and death and barter and sale over others, but they had living human men to perform the endless repetitive personal offices, ...

The above narration is Quentin's explanation to Shreve. He thinks that separating Blacks and Whites is acceptable since it determines which position Blacks or Whites belong to. The separation happens and is acknowledged by people in the South. Quentin has no doubt that the rule to separate Blacks and Whites is the right thing to do. People who live in the South consider that it has

been determined that those who belong to the white race have rights to govern other races. Quentin thinks that Whites have the power of life and death, which means the capacity of power owned by Whites to make rules and press the other race. He also thinks that Whites have the power to sale and barter over others. He means that Whites have legitimation to control economic matter, including the trade of slaves. The power to rule the other race is the duty of Whites that has been predetermined by nature. Therefore, there is no hesitation when he tells the life of his community to Shreve. Quentin's confidence and belief that his people are doing the right thing by creating the segregation between Blacks and Whites reflect the pride of a white Southerner towards their history and custom.

The Southerners cannot escape from their history. It shapes their identity as Southern people, which is reflected in their behavior. The power of history binds them in the very basic concept of thought. Unity between Blacks and Whites are forbidden to the custom of the South. The custom bans the mixing between the races from the early stage of social mixing which is marriage. Before 1865, interracial mixing does not happen very often (Williamson, 1993: 386) yet in human nature the practice never ceases. White Southerners perceive miscegenation as immoral and sinful act. The way they see miscegenation can be seen in this sentence: "So it's the miscegenation, not the incest, which you can't bear. Henry doesn't answer" (Faulkner, 2009: 151). The question is given to Henry by Bon to know whether he views miscegenation as more immoral conduct than incest. Henry is not able to answer since Bon is his best friend and his sister's lover, but at the same time Henry cannot get rid of his identity as a white

Southerner who curses the practice of miscegenation more than incest. The question happens within the dialogue between Shreve and Quentin. Shreve and Quentin renarrate the story in a style that vividly portrays the doubt of Henry as a Southerner.

Eventually, Henry's doubt of his identity as a Southerner is a reflection of the same problem faced by Quentin. Therefore, when narrating the story of Henry and Bon, Quentin includes his personal feeling. He feels skeptic as a Southerner. Henry and Quentin are both educated and Southerners. When they go to college, they learn the concept of equality, a value that is different from the value that they have held as Southerners. The chance that they get to learn about other perspectives challenges their previous belief. The Quentin's feeling of doubt is revealed in the last part of the novel, as seen in Faulkner (2009: 160) below.

Now I want you to tell me just one thing more. Why do you hate the South?"
 'I don't hate it,' Quentin said, quickly, at once, immediately; 'I don't hate it,' he said. I don't hate it he thought, panting in the cold air, the iron New England dark; I don't. I don't!
 I don't hate it! I don't hate it!

In the above narration, Shreve is asking Quentin the reason why he hates the South. Quentin denies many times that he never hates the South. His multiple denials prove his doubt towards his identity. As a Southerner he has pride to become a part of it. However, as an educated person he finds reason why he should hate the South since he realizes that his people are racist society. Quentin's case shows how the pride to become a Southerner creates doubt in him due to the humanist perspective that he learns as an educated person.

2. Being Religiously Hypocritical

White Southerners are well-known in history for their religious characteristics. Religious value has significant place in the heart of Southerners. A report from 1850s says that Barbara Leigh Smith Bodichon of England, campaigner for black emancipation, reports that all slave owners are very religious people. The support for slavery emerges from the teaching of religion. Pro-slavery literature has a prominent role in spreading religious instruction of slaves achieved widely in the 1830s, especially among planters (Fox-Genovese and Genovese, 72: 2008). Therefore, the fundamental principle of slavery is supported by the religious justification that allows Whites to overpower black race through slavery.

The religious justification to allow slavery can be traced in the comments declared by one of the narrators as seen in Faulkner (2009: 2) below.

It's because she wants it told, he thought, so that people whom she will never see and whose names she will never hear and who have never heard her name nor seen her face will read it and know at last why God let us lose the war: that only through the blood of our men and the tears of our women could He slay this demon and efface his name and lineage from the earth.

The narration is Quentin's thought after he hears the story of Sutpen from Rosa Coldfield. Rosa Coldfield lives with her grudge to Sutpen. When she narrates the story to Quentin, she blames Sutpen as the reason of the loss of the Confederacy in the Civil War. As the justification of her opinion, she uses a religious reason by saying that God has cursed the South with the great loss in the Civil War because Sutpen is the bearer of the failure and mischance of the South.

Through the narration, Rosa delivers an impression that the bravery of the Southern men and the support of the Southern women towards the war fade away because God has cursed the South. She cannot stand the loss of the South without any reasons. Therefore, Rosa uses religion to make Sutpen the scapegoat of the South's loss because she has a grudge over him. Moreover, by functioning Sutpen as the scapegoat, she implies an opinion that the South should not lose over the Union. Another example is depicted in Faulkner (2009: 119) below.

... and on the weekdays he would see Sutpen (the fine figure of the man as he called it) on the black stallion, galloping about the plantation, and Father said how for that moment Wash's heart would be quiet and proud both and that maybe it would seem to him that this world where niggers, that the Bible said had been created and cursed by God to be brute and vassal to all men of white skin, were better found and housed and even clothed than he and his granddaughter – ...

Quentin tells the story of Wash Jones, Sutpen's servant, who helps him to take care of his plantation. Jones is a poor white Southerner who devotes completely to Sutpen before he finds Sutpen seduces his granddaughter. Although he is White, his life is not different from other black slaves since he is poor. In the above context, Quentin explains how Jones is very proud of being Sutpen's servant. However, he often dreams that the condition will be far better if he and his granddaughter can live in a house and eat food which is better than black slaves in the South. Jones thinks that he deserves to live as such since according to the Bible, Blacks are cursed by God so that they should live more miserable than him and his granddaughter.

Jones' perspective as a white Southerner has shaped his religious opinion. Like most of Southerners, he thinks that Blacks are a group of cursed people who

are not acknowledged by God. To the poor and uneducated Jones, religion functions as the only guidance to his life. Thus, Jones is a representation of a Southerner who is devoted to religion and he believes that his religion strengthens the separation between Blacks and Whites.

Because the slavery is legitimized by religious teaching, Southerners see the value of people based on their race. They believe that Blacks are cursed by God so that it is acceptable to subjugate them by perceiving them as worthless creatures. However, white Southerners often take advantage of the subjugated position of Blacks as portrayed in Faulkner (2009: 47) below.

Yes: a sparrow which God himself neglected to mark. Because though men, white men, created her, God did not stop it. He planted the seed which' brought her to flower - the white blood to give the shape and pigment of what the white man calls female beauty, to a female principle which existed, queenly and complete, in the hot equatorial groin of the world long before that white one of ours came down from trees and lost its hair and bleached out – ...

The sparrow that becomes the core of the explanation is mixed people, the ones whose father are Whites and mothers Blacks. Their mothers are generally slaves who are raped or chosen as concubines by their masters. The relationship results in the mixed color children. Mr. Compson depicts their existence as flowers. In this context, he refers to the mulattos who have physical beauty. He explains that the beauty is inherited from the white blood. The white blood gives the delicacy of their appearance. Their black blood which only gives mischance, according to Mr. Compson, has ceased and the mixed blood children should be thankful for their appearance. In another words, Mr. Compson says that these women, although they are cursed by God, they are made to serve their white

masters. Therefore, they should give the delicate beauty to please their masters. Their existence is the symbol of the lust of the masters.

Referring to religion, Mr. Compson justifies the practice of sexual fulfillment of the masters. The white planters, according to Mr. Compson, cannot be blamed because he follows the fate that has been destined by God. It is no mistake for white men to take advantage of black female slaves or mixed children even though they already have wives. In this context, Mr. Compson represents a Southerner who takes advantage of religion to legalize the practice that they think can give benefits to the white Southerners.

The characteristics of the Southern people are labeled as the important identity of the South community. The identity of this community is important since it differentiates them from the Northern community. They both need the difference to strengthen the position that they take in the Civil War. In most of the novel, the Civil War is recalled by the narrators as a means to show the pride of being Southerners. The narrators depict the moment of the Civil War as a time with marching soldiers and great generals. Characteristics like religious and agricultural are needed to balance with the images of the Northerners who are secular and industrial. Quentin who is assumed being more equal because he is a university pupil, brings the issue of the humiliating defeat of the South. However, he also brings the issue of companionship in the battlefield represented by Henry Sutpen and Charles Bon. Mentally, although the Southern people lose the war and face bitter consequences, they still maintain to show the pride of being the people of the Southern community.

CHAPTER V

CONCLUSIONS

Based on the findings and discussion in the previous chapter, some conclusions can be drawn related to the objectives of the research that have been stated in Chapter I. The conclusions are as follows:

1. The racism in the Southern US portrayed in Faulkner's *Absalom, Absalom!* can be identified through three aspects.
 - a. The first is the use of language. Whites use language as a means to show that Blacks have lower qualities. Being the owner of the language, Whites set standard use of the language. In the practice, they use it to undermine Blacks as the objects of mockery and curse revealed in the deployment of images and the use of courtesy titles. Some derogatory terms like *niggers*, *negro*, and *negress* are the products of the category.
 - b. The second is the relationship between Blacks and Whites. It comprises the relationship between black men and white women as well as black women and white men. Black women are regarded by white Southern men as objects. They use black women to fulfill their biological needs. Black women are oppressed on two levels due to their sex and skin color since the South also maintains patriarchal system. On the other hand, society never accepts the marriage between black men and white women since it is considered as a taboo. The black men's skin pollutes the white women's honor and purity. Black

men who marry white women are considered as the source of moral degradation and mischance in the South.

- c. The third is the symbolization. The physical appearance of Blacks is regarded as the symbol of animal and sexual potency. Due to their skin color and strong body, Blacks are considered as savage human beings. It leads to the categorization of tame and wild Blacks. The strong bodies of Blacks are seen as the potential threat to the religious community in the South because they represent high sexual potency.
2. There are two characteristics of white Southerners found in the narrations of the narrators in *Absalom, Absalom!* They represent the identity of the Southern people in relation to racism.
 - a. The first is being proud of white race. The acceptance of slavery is the manifestation of Southerners' belief upon the supremacy of white race over black race. They maintain the pride of being the holders of power by giving their side to the Confederacy in the Civil War which eventually marks the fall of the slavery practice itself. However, the Southerners' pride remains long after the end of slavery seen in the same treatments they give to Blacks before and after the abolition of slavery.
 - b. The second is being religiously hypocritical. The white Southerners use religion as a means to legitimize the subjugation of Blacks. Some religious values are twisted to support the treatment they give to Blacks since most of white Southerners use religion as the guidance of their everyday lives.

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APPENDIX I

THE PLOT SUMMARY OF *ABSALOM, ABSALOM!*

In 1833, Thomas Sutpen arrives in Yoknapatawpha County (Jefferson) Mississippi with a group of slaves and a French architect. He buys a hundred miles of land from an Indian and starts to build his own mansion and plantation. It is named Sutpen's Hundred. Within few years, he is enlisted as one of the richest persons in town. He then marries a merchant's daughter, Ellen Coldfield and begets two children, Judith and Henry Sutpen. Henry Sutpen enrolls in University of Mississippi in 1859. He meets and befriends with Charles Bon. When holiday comes, Henry asks Charles to accompany him going back to Jefferson. Charles meets Judith Sutpen for the first time and not quite long, the engagement between Charles and Judith is spread in town.

Thomas Sutpen refuses the marriage plan between Charles and Judith because Charles is his biological son from his previous marriage with a black woman in Haiti whom he thought was a Spanish descendent. Thomas Sutpen reveals the truth to Henry that Charles is his brother but Henry refuses to accept the truth. Henry Sutpen chooses to repudiate his birthright and escapes with Charles to New Orleans, Charles' hometown. Ellen Coldfield dies when his son is away from home. When the Civil War is announced, Henry and Charles enlist for the Confederacy side. They remain in the battlefield for about four years before Thomas Sutpen, now a colonel, asks Henry to meet him and tells him that not only Charles is his brother but also he is partly a black man.

The information devastates Henry. He can endure the fact that the marriage between Charles and Judith will be incest yet he cannot endure the truth that Bon is black. Therefore, when the war is over and he and Charles go back to Jefferson, Henry shoots Bon at the gate of Sutpen's Hundred. Henry then runs away. When Thomas Sutpen returns from war, he finds his ruined house and plantation. Striving to save his dynasty, he seduces Wash Jones's granddaughter to get a son. Milly Jones eventually bears a baby girl. Sutpen abandons her and Wash Jones kills Sutpen in 1869.

In 1909, Rosa Coldfield, the sister of Ellen Coldfield and also Thomas Sutpen's fiancée, asks a twenty-two-year-old Quentin Compson to listen to her telling a story about a life of Thomas Sutpen. Quentin Compson is the grandson of Thomas Sutpen's best friend, General Compson. He later discusses the story with his father and gets his father's version of the story. When Quentin attends Harvard University, he retells the story to his Canadian friend and also his roommate, Shreve Mc Cannon.

APPENDIX II

A. The Racism in the Southern US Portrayed in *Absalom, Absalom!*

No .	Category	Sub Category	Quotation	Narrator	Page
1.	The Use of Language	a. The Deployment of Images	1) Without dismounting (usually Sutpen did not even greet them with as much as a nod, apparently as unaware of their presence as if they had been idle shades) they would sit in a curious quiet clump as though for mutual protection and watch his mansion rise, carried plank by plank and brick by brick out of the swamp where the clay and timber waited - the bearded white man and the twenty black ones and all stark naked beneath the crouching and pervading mud.	Mr. Compson	13
			2) He didn't see her; he passed on a new mare which his father had given him, in the coat and hat of a man now; your grandmother said he was as tall as his father and that he sat the mare with the same swagger although lighter in the bone than Sutpen, as if his bones were capable of bearing the swagger but were still too light and quick to support the pomposity.	Mr. Compson	28
			3) There were some among his fellow citizens who believed even yet that there was a nigger in the woodpile somewhere, ranging from the ones who believed that the plantation was just a blind to his actual dark avocation, through the ones who believed that he had found some way to juggle the cotton market itself and so get more per bale for his cotton than honest men could, to those who believed apparently that the wild niggers which he had brought there had the power to actually conjure more cotton per acre from the soil than any tame ones had ever done.	Mr. Compson	28
			4) I can imagine her engineering that courtship, supplying Judith and Bon with opportunities for trysts and pledges with a coy and unflagging	Mr. Compson	41

			ubiquity which they must have tried in vain to evade and escape, Judith with annoyed yet still serene concern, Bon with that sardonic and surprised distaste which seems to have been the ordinary manifestation of the impenetrable and shadowy character. Yes, shadowy: a myth, a phantom: something which they engendered and created whole themselves; some effluvium of Sutpen blood and character, as though as a man he did not exist at all.		
			5) ... then gradually the face, the Sutpen face not approaching, not swimming up out of the gloom, but already there, rocklike and firm and antedating time and house and doom and all, waiting there (oh yes, he chose well; he bettered choosing, who created in his own image the cold Cerberus of his private hell) the face without sex or age because it had never possessed either: the same sphinx face which she had been born with, which had looked down from the loft that night beside Judith's and which she still wears now at seventy-four, looking at me with no change, no alteration in it at all, as though it had known to the second when I was to enter, ...	Rosa Coldfield	55
			6) I self-mesmered fool who still believed that what must be would be, could not but be, else I must deny sanity as well as breath, running, hurling myself into that inscrutable coffee colored face, that cold implacable mindless (no, not mindless: anything but mindless: his own clairvoyant will tempered to amoral evil's undeviating absolute by the black willing blood with which he had crossed it) replica of his own which he had created and decreed to preside upon his absence, as you might watch a wild distracted nightbound bird flutter into the brazen and fatal lamp.	Rosa Coldfield	56
			7) And then I went back home and stayed five years, heard an echoed shot, ran up a nightmare flight of stairs, and found why, a woman standing	Rosa Coldfield	61

			calmly in a gingham dress before a closed door which she would not allow me to enter - a woman more strange to me than to any grief for being so less its partner- a woman saying ' Yes, Rosa?" calmly into the midstride of my running which (I know it now) had begun five years ago, since he had been in my house too, and had left no more trace than he had left in Ellen's, where he had been but a shape, a shadow: not of a man, a being, but of some esoteric piece of furniture - vase or chair or desk - which Ellen wanted, as though his very impression (or lack of it) on Coldfield or Sutpen walls held portentous prophecy of what was to be.		
			8) ... and another who was so foreign to me and to all that I was that we might have been not only of different races (which we were), not only of different sexes (which we were not), but of different species, speaking no language which the other understood, the very simple words with which we were forced to adjust our days to one another being even less inferential of thought or intention than the sounds which a beast and a bird might make to each other. But I don't say any of these. I stayed there and waited for Thomas Sutpen to come home.	Rosa Coldfield	63
			9) ... - this child who could speak no English as the woman could speak no French, who had found him, hunted him down, in a French city and brought him away, this child with a face not old but without age, as if he had had no childhood, not in the sense that Miss Rosa Coldfield says she had no childhood, but as if he had not been human born but instead created without agency of man or agony of woman and orphaned by no human being.	Mr. Compson	82
			10) You knew that you could hit them, he told Grandfather, and they would not hit back or even resist. But you did not want to, because they (the niggers) were not it, not what you wanted to hit; that you knew when	Quentin Compson	97

			you hit them you would just be hitting a child's toy balloon with a face painted on it, a face slick and smooth and distended and about to burst into laughing, and so you did not dare strike it because it would merely burst and you would rather let it walk on out of your sight than to have stood there in the loud laughing.		
			11) Then someone would strike the balloon one single desperate and despairing blow and then he would seem to see them fleeing, running, with all about them, overtaking them and passing and going on and then returning to overwhelm them again, the roaring waves of mellow laughter meaningless and terrifying and loud.	Quentin Compson	97
			12) The nigger was just another balloon face slick and distended with that mellow loud and terrible laughing so that he did not dare to burst it, looking down at him from within the halfclosed door during that instant in which, before he knew it, ...	Quentin Compson	98
		b. The Use of Derogatory Terms	1) Who came out of nowhere and without warning upon the land with a band of strange niggers and built a plantation - (Tore violently a plantation, Miss Rosa Coldfield says) – tore violently. and married her sister Ellen and begot a son and a daughter which - (without gentleness begot, Miss Rosa Coldfield says) - without gentleness.	Rosa Coldfield	2
			2) And he was no younger son sent out from some old quiet country like Virginia or Carolina with the surplus Negroes to take up new land, because anyone could look at those Negroes of his and tell that they may have come (and probably did) from a much older country than Virginia or Carolina but it wasn't a quiet one.	Rosa Coldfield	5
			3) I don't plead youth, since what creature in the South since 1861, man woman nigger or mule, had had time or opportunity not only to have been young, but to have heard what being young was like from those who had.	Rosa Coldfield	6

			4) Yes, that quiet darkened room with the blinds closed and a Negro woman sitting beside the bed with a fan and Judith's white face on the pillow beneath a camphor cloth, asleep as I supposed then: possibly it was sleep, or would be called sleep: and Ellen's face white and calm and papa said "Go out and find Henry and ask him to play with you, Rosa" and so I stood just outside that quiet door in that quiet upper hall because I was afraid to go away even from it, because I could hear the sabbath afternoon quiet of that house louder than thunder, louder than laughing even with triumph."	Rosa Coldfield	9
			5) But they were already departing, nigger and white, slinking out again as they had slunk in, and Ellen not watching them now either but kneeling in the dirt while Henry clung to her, crying, and he standing there yet while a third nigger prodded his shirt or coat at him as though the coat were a stick and he a caged snake.	Rosa Coldfield	10
			6) 'But I was not there. I was not there to see the two Sutpen faces this time - once on Judith and once on the Negro girl beside her looking down through the square entrance to the loft."	Rosa Coldfield	11
			7) That Sunday morning in June with the bells ringing peaceful and peremptory and a little cacophonous - the denominations in concord though not in tune - and the ladies and children, and house Negroes to carry the parasols and flywhisks, and even a few men (the ladies moving in hoops among the miniature broadcloth of little boys and the pantalettes of little girls, in the skirts of the time when ladies did not walk but floated) when the other men sitting with their feet on the railing of the Holston House gallery looked up, and there the stranger was.	Mr. Compson	11
			8) At least some of them were telling one another that when two months later he returned, again without warning and accompanied this time by	Mr. Compson	12-3

			the covered wagon with a Negro driving it and on the seat with the Negro a small, alertly resigned man with a grim, harried Latin face, in a frock coat and a flowered waistcoat and a hat which would have created no furore on a Paris boulevard, all of which he was to wear constantly for the next two years - ...		
			9) The crowd was growing fast now other men and a few boys and even some Negroes from the adjacent houses, clotting behind the eight original members of the committee who sat watching Mr Coldfield's door until he emerged.	Mr. Compson	18
			10) They took him back to town, with the ladies and children and house niggers watching from behind curtains and behind the shrubbery in the yards and the corners of the houses, the kitchens where doubtless food was already beginning to scorch, and so back to the square where the rest of the able-bodied men left their offices and stores to follow, so that when he reached the courthouse, Sutpen had a larger following than if he actually had been the runaway slave.	Mr. Compson	18
			11) Miss Rosa didn't tell you that two of the niggers in the wagon that day were women? No, sir, Quentin said.	Mr. Compson	23
			12) When they came to town next and the carriage stopped before Mr Coldfield's house, one of the Negresses came out and said that Miss Rosa was not at home.	Mr. Compson	27
			13) She heard of that too while she was spending her days (and nights; she would have to wait until her father was asleep) sewing tediously and without skill on the garments which she was making for her niece's trousseau and which she had to keep hidden not only from her father but from the two Negresses, who might have told Mr Coldfield - ...	Mr. Compson	30
			14) Even the two Negresses were gone now- whom he had freed as soon as he came into possession of them (through a debt, by the way, not	Mr. Compson	33

			purchase), writing out their papers of freedom which they could not read and putting them on a weekly wage which he held back in full against the discharge of their current market value - and in return for which they had been among the first Jefferson Negroes to desert and follow the Yankee troops.		
			15) ... - Henry who up to that time had never even been to Memphis, who had never been away from home before that September when he went to the University with his countrified clothes and his saddle horse and Negro groom; the six or seven of them, of an age and background, only in the surface matter of food and clothing and daily occupation any different from the Negro slaves who supported them - ...	Mr. Compson	39
			16) It would not be the mistress or even the child, not even the Negro mistress and even less the child because of that fact, since Henry and Judith had grown up with a Negro half-sister of their own; not the mistress to Henry, certainly not the nigger mistress to a youth with Henry's background, ...	Mr. Compson	44-5
			17) And amicably, not as two white women and a Negress, not as three Negroes or three white, not even as three women, but merely as three creatures who still possessed the need to eat but took no pleasure in it, the need to sleep but from no joy in weariness or regeneration, and in whom sex was some forgotten atrophy like the rudimentary gills we call the tonsils or the still opposable thumbs for old climbing.	Rosa Coldfield	64
			18) That was the winter when we began to learn what carpetbagger meant and people - women - locked doors and windows at night and began to frighten each other with tales of Negro uprisings, when the ruined, the four years' fallow and neglected land lay more idle yet while men with pistols in their pockets gathered daily at secret meeting places in the towns.	Rosa Coldfield	67

			19) But Quentin was not listening, because there was also something which he too could not pass - that door, the running feet on the stairs beyond it almost a continuation of the faint shot, the two women, the Negress and the white girl in her underthings (made of flour sacking when there had been flour, of window curtains when not) pausing, looking at the door, the yellowed creamy mass of old intricate satin and lace spread carefully on the bed and then caught swiftly up by the white girl and held before he as the door crashed in and the brother stood there, hatless, with his shaggy bayonet-trimmed hair, his gaunt worn unshaven face, his patched and faded gray tunic, ...	Rosa Coldfield	72
			20) Then the Negress came and handed the octoroon a crystal bottle to smell and helped her to rise and took up the silk cushion and gave the octoroon the parasol and they returned to the house, the little boy still holding to the Negress' apron, the Negress supporting the woman with one arm and Judith following with that face like a mask or like marble, back to the house, across the tall scaling portico and into the house where Clytie was cooking the eggs and the corn bread on which she and Judith lived.	Mr. Compson	81
			21) ... - Yes, sleeping in the trundle bed beside Judith's, beside that of the woman who looked upon him and treated him with a cold unbending detached gentleness more discouraging than the fierce ruthless constant guardianship of the Negress who, with a sort of invincible spurious humility slept on a pallet on the floor, ...	Mr. Compson	83
		c. The Use of Courtesy Titles	1) And the Negro would let Ellen and the children out at the door and take the carriage on around to the hitching grove and beat the horses for running away; there was even a fool who tried to interfere once, whereupon the Negro turned upon him with the stick lifted and his teeth showing a little and said, "Marster say; I do. You tell Marster."	Rosa Coldfield	8

			2) 'Don't you go up there, Rosa." That was how she said it: that quiet that still, and again it was as though it had not been she who spoke but the house itself that said the words- the house which he had built, which some supposition of himself had created about him as the sweat of his body might have produced some (even if invisible) cocoon-like and complementary shell in which Ellen had had to live and die a stranger, in which Henry and Judith would have to be victims and prisoners, or die. Because it was not the name, the word, the fact that she had called me Rosa. As children she had called me that, just as she had called them Henry and Judith; I know that even now she still called Judith (and Henry too when she spoke of him) by her given name. And she might very naturally have called me Rosa still, since to everyone else whom I knew I was still a child. But it was not that. That was not what she meant at all; in fact, during that instant while we stood face to face (that instant before my still advancing body should brush past her and reach the stair) she did me more grace and respect than anyone else I knew; I knew that from the instant I had entered that door, to her of all who knew me I was no child. 'Rosa?" I cried. 'To me? To my face?"	Rosa Coldfield	56
			3) "Penelope -" (that was the mare) "- foaled this morning. A damned fine colt. Going to be the spit and image of his daddy when I rode him North in '61. Do you remember?" and the old nigger said she said, "Yes, Marster" and that he jerked the riding whip toward the pallet and said, "Well? Damn your black hide: horse or mare?" and that she told him and that he stood there for a minute and he didn't move at all, ...	Quentin Compson	120
			4) And how she (Clytie) and Miss Coldfield said no word to one another, as if Clytie had looked once at the other woman and knew that that would do no good; that it was to him, Quentin, that she turned, putting her hand on his arm and saying, 'Don't let her go up there, young	Quentin Compson	156

			marster."		
			5) Then he heard the other sound and he knew that she had stumbled and fallen; he could almost see the hulking slack-faced Negro stopped in his tracks, looking toward the sound of the fall, waiting, without interest or curiosity, as he (Quentin) hurried forward, hurried toward the voices: 'You, nigger! What's your name?' 'Calls me Jim Bond.'	Quentin Compson	157
2.	The Relationship	a. A White Man and a Black Woman	1) Because until he came back from Virginia in '66 and found her living there with Judith and Clytie (Yes, Clytie was his daughter too: Clytemnestra. He named her himself. He named them all himself: all his own get and all the get of his wild niggers after the country began to assimilate them.	Mr. Compson	23
			2) He brought the two women deliberately; he probably chose them with the same care and shrewdness with which he chose the other livestock - the horses and mules and cattle which he bought later on. And he lived out there for almost five years before he had speaking acquaintance with any white woman in the county, just as he had no furniture in his house and for the same reason: he had at the time nothing to exchange for them. Yes. He named Clytie as he named them all, the one before Clytie and Henry and Judith even, with that same robust and sardonic temerity, naming with his own mouth his own ironic fecundity of dragon's teeth.	Mr. Compson	23
			3) ... a young man grown up and living in a milieu where the other sex is separated into three sharp divisions, separated (two of them) by a chasm which could be crossed but one time and in but one direction - ladies, women, females - the virgins whom gentlemen someday married, the courtesans to whom they went while on sabbaticals to the cities, the slave girls and women upon whom that first caste rested and to whom in certain cases it doubtless owed the very fact of its virginity ...	Mr. Compson	44
			4) ... - not this to Henry, young, strong-blooded, victim of the hard celibacy	Mr. Compson	44

			of riding and hunting to heat and make importunate the blood of a young man, to which he and his kind were forced to pass time away, with girls of his own class interdict and inaccessible and women of the second class just as inaccessible because of money and distance, and hence only the slave girls, the housemaids heated and cleaned by white mistresses or perhaps girls with sweating bodies out of the fields themselves and the young man rides up and beckons the watching overseer and says Send me Juno or Missylena or Chlory and then rides on into the trees and dismounts and waits.		
			5) "Not whores. And not whores because of us, the thousand. We the thousand, the white men made them, created and produced them; we even made the laws which declare that one eighth of a specified kind of blood shall outweigh seven eighths of another kind. I admit that. But that same white race would have made them slaves too, laborers, cooks, maybe even field hands, if it were not for this thousand, these few men like myself without principles or honor either, perhaps you will say. We cannot, perhaps we do not even want to, save all of them; perhaps the thousand we save are not one in a thousand. But we save that one.	Mr. Compson	46
			6) But we do save that one, who but for us would have been sold to any brute who had the price, not sold to him for the night like a white prostitute, but body and soul for life to him who could have used her with more impunity than he would dare to use an animal, heifer, or mare, and then discarded or sold or even murdered when worn out or when her keep and her price no longer balanced.	Mr. Compson	47
			7) Not even courtesans - creatures taken at childhood, culled and chosen and raised more carefully than any white girl, any nun, than any blooded mare even, by a person who gives them the unsleeping care and attention which no mother ever gives. For a price, of course, but a price	Mr. Compson	47

			offered and accepted or declined through a system more formal than any that white girls are sold under since they are more valuable as commodities than white girls, raised and trained to fulfill a woman's sole end and purpose: to love, to be beautiful, to divert; never to see a man's face hardly until brought to the ball and offered to and chosen by some man who in return, not can and not will but must, supply her with the surroundings proper in which to love and be beautiful and divert, and who must usually risk his life or at least his blood for that privilege.		
			8) Sometimes I believe that they are the only true chaste women, not to say virgins, in America, and they remain true and faithful to that man not merely until he dies or frees them, but until they die. And where will you find whore or lady either whom you can count on to do that?"	Mr. Compson	47
			9) And Bon- the trump now, the voice gentle now: "Have you forgot that this woman, this child, are niggers? You, Henry Sutpen of Sutpen's Hundred in Mississippi? You, talking of marriage, a wedding, here?"	Mr. Compson	47
			10) ... just told Grandfather how he had put his first wife aside like eleventh- and twelfth-century kings did: "I found that she was not and could never be, through no fault of her own, adjunctive or incremental to the design which I had in mind, so I provided for her and put her aside." - telling Grandfather in that same tone while they sat on the log waiting for the niggers to come back with the other guests and the whiskey: "So I went to the West Indies.	Quentin Compson	101
			11) And now Grandfather said there was the first mention - a shadow that almost emerged for a moment and then faded again but not completely away- of the -' ('It's a girl,' Shreve said. 'Don't tell me. Just go on.') '- woman whom he was to tell Grandfather thirty years afterward he had found unsuitable to his purpose and so put aside, though providing for her and there were a few frightened half-breed servants with them who	Quentin Compson	104

			he would have to turn from the window from time to time and kick and curse into helping the girl load the muskets which he and the planter fired through the windows.		
			12) 'Yes, the two children, the son and the daughter by sex and age so glib to the design that he might have planned that too, by character mental and physical so glib to it that he might have culled them out of the celestial herd of seraphs and cherubim like he chose his twenty niggers out of whatever swapping there must have been when he repudiated that first wife and that child when he discovered that they would not be adjunctive to the forwarding of the design.	Quentin Compson	110
			13) ... - the same conscience which would not permit the child, since it was a boy, to bear either his name or that of its maternal grandfather, yet which would also forbid him to do the customary and provide a quick husband for the discarded woman and so give his son an authentic name.	Quentin Compson	112
			14) Not moral retribution you see: just an old mistake in fact which a man of courage and shrewdness (the one of which he now knew he possessed, the other of which he believed that he had now learned, acquired) could still combat if he could only find out what the mistake had been. Because he did not give up. He never did give up; Grandfather said that his subsequent actions (the fact that for a time he did nothing and so perhaps helped to bring about the very situation which he dreaded) were not the result of any failing of courage or shrewdness or ruthlessness, but were the result of his conviction that it had all come from a mistake and until he discovered what that mistake had been he did not intend to risk making another one.	Quentin Compson	113
		b. A Black Man and a White Woman	1) I saw Judith's marriage forbidden without rhyme or reason or shadow of excuse; ...	Rosa Coldfield	5

			2) Ellen did not once mention love between Judith and Bon. She did not hint around it.	Mr. Compson	29
			3) Love, with reference to them was just a finished and perfectly dead subject like the matter of virginity would be after the birth of the first grandchild.	Mr. Compson	29
			4) And Ellen was not visible (she seemed to have retired to the darkened room which she was not to quit until she died two years later) and nobody could have told from either Sutpen's or Judith's faces or actions or behavior, and so the tale came through the Negroes: of how on the night before Christmas there had been a quarrel between, not Bon and Henry or Bon and Sutpen, but between the son and the father and that Henry had formally abjured his father and renounced his birthright and the roof under which he had been born and that he and Bon had ridden away in the night and that the mother was prostrate though, the town believed, not at the upset of the marriage but at the shock of reality entering her life: this the merciful blow of the axe before the beast's throat is cut.	Mr. Compson	31
			5) He must have known that Sutpen now knew his secret - if Bon, until he saw Sutpen's reaction to it, ever looked upon it as a cause for secrecy, certainly not as a valid objection to marriage with a white woman - a situation in which probably all his contemporaries who could afford it were likewise involved and which it would no more have occurred to him to mention to his bride or wife or to her family than he would have told them the secrets of a fraternal organization which he had joined before he married.	Mr. Compson	36-7
			6) 'Because he loved Judith. He would have added doubtless "after his fashion" since, as his intended father-in-law soon learned, this was not the first time he had played this part, pledged what he had pledged to	Mr. Compson	37

			Judith, let alone the first time he would have gone through a ceremony to commemorate it, make what distinction (he was a Catholic of sorts) he might between this one with a white woman and that other.		
			7) You cannot even imagine him and Judith alone together. Try to do it and the nearest you can come is a projection of them while 'the two actual people were doubtless separate and elsewhere – two shades pacing, serene and untroubled by flesh, in a summer garden - the same two serene phantoms who seem to watch, hover, impartial attentive and quiet, above and behind the inexplicable thunderhead of interdictions and defiances and repudiations out of which the rocklike Sutpen and the volatile and violent Henry flashed and glared and ceased ...	Mr. Compson	38-9
			8) No engagement, no courtship even: he and Judith saw one another three times in two years, for a total period of seventeen days, counting the time which Ellen consumed; they parted without even saying good-bye. And yet, four years later, Henry had to kill Bon to keep them from marrying.	Mr. Compson	39
			9) ... this father who had seen that man once, yet had reason to make a six hundred mile journey to investigate him and either discover what he already and apparently by clairvoyance suspected, or at least something which served just as well as reason for forbidding the marriage; ...	Mr. Compson	40
			10) ... this brother in whose eyes that sister's and daughter's honor and happiness, granted that curious and unusual relationship which existed between them, should have been more jealous and precious than to the father even, yet who must champion the marriage to the extent of repudiating father and blood and home to become a follower and dependent of the rejected suitor for four years before killing him apparently for the very identical reason which four years ago he quitted home to champion; ...	Mr. Compson	40

			11) Sutpen, the man whom, after seeing once and before any engagement existed anywhere save in his wife's mind, he saw as a potential threat to the (now and at last) triumphant coronation of his old hardships and ambition, of which threat he was apparently sure enough to warrant a six hundred mile journey to 'prove it – this in a man who might have challenged and shot someone whom he disliked or feared but who would not have made even a ten mile journey to investigate him.	Mr. Compson	40
			12) (How could I have, when I had never seen him?) And even if I did, not as women love, as Judith loved him, or as we thought she did. If it was love (and I still say, How could it be?) it was the way that mothers love when, punishing the child she strikes not it but through it strikes the neighbor boy whom it has just whipped or been whipped by; caresses not the rewarded child but rather the nameless man or woman who have the palmsweated penny. But not as women love. But not as women love. Because I asked nothing of him, you see. And more than that: I gave nothing, which is the sum of loving.	Mr. Compson	60
			13) And not to him, to her; it was as though I said to her, 'Here, take this too. You cannot love him as he should be loved, and though he will no more feel this giving's weight than he would ever know its lack, yet there may come some moment in your married lives when he will find this atom's particle as you might find a cramped small pallid hidden shoot in a familiar flower bed and pause and say, "where did this come from?"; you need only answer, "I don't know."	Mr. Compson	61
			14) Now you can't marry him. Why can't I marry him? Because he's dead. Dead? Yes. I killed him.	Rosa Coldfield	72
			15) 'But it's not love,' Quentin said.	Quentin Compson	136
			16) 'That's still not love,' Quentin said.	Quentin	139

				Compson	
3.	The Symbolization	a. Animals	1) Out of quiet thunderclap he would abrupt (man-horse-demon) upon a scene peaceful and decorous as a schoolprize water color, faint sulphur-reek still in hair clothes and beard, with grouped behind him his band of wild niggers like beasts half tamed to walk upright like men, in attitudes wild and reposed, and manacled among them the French architect with his air grim, haggard, and taller-ran.	Rosa Coldfield	1
			2) Immobile, bearded, and hand palm lifted the horseman sat; behind him the wild blacks and the captive architect huddled quietly, carrying in bloodless paradox the shovels and picks and axes of peaceful conquest.	Rosa Coldfield	1
			3) ... - a man who rode into town out of nowhere with a horse and two pistols and a herd of wild beasts that he had hunted down singlehanded because he was stronger in fear than even they were in whatever heathen place he had fled from, and that French architect who looked like he had been hunted down and caught in turn by the Negroes - ...	Rosa Coldfield	4
			4) 'But that it should have been our father, mine and Ellen's father of all of them that he knew, out of all the ones who used to go out there and drink and gamble with him and watch him fight those wild Negroes, whose daughters he might even have won at cards.	Rosa Coldfield	6
			5) And though I must have seen Ellen and the children before this, this is the vision of my first sight of them which I shall carry to my grave: a glimpse like the forefront of a tornado, of the carriage and Ellen's high white face within it and the two replicas of his face in miniature flanking her, and on the front seat the face and teeth of the wild Negro who was driving, and he, his face exactly like the Negro's save for the teeth (this because of his beard, doubtless) - all in a thunder and a fury of wild-eyed horses and of galloping and of dust.	Rosa Coldfield	8
			6) 'Oh, there were plenty of them to abet him, assist him, make a race of it;	Rosa	8

			ten o' clock on Sunday morning, the carriage racing on two wheels up to the very door to the church with that wild Negro in his Christian clothes looking exactly like a performing tiger in a linen duster and a top hat, ...	Coldfield	
			7) So he quit coming to church himself; now it would be just Ellen and the children in the carriage on Sunday morning, so we knew now that at least there would be no betting now, since no one could say if it was an actual race or not, since now, with his face absent, it was only the wild Negro's perfectly inscrutable one with the teeth glinting a little, ...	Rosa Coldfield	8
			8) Because this Sunday when Ellen and the children came out of the front door, it was not the carriage waiting, it was Ellen's phaeton with the old gentle mare which 'she drove and the stable boy that he had bought instead of the wild Negro.	Rosa Coldfield	8
			9) No, not asking even then, but just looking at that huge quiet house, saying "What room is Judith sick in, papa?" with that quiet aptitude of a child for accepting the inexplicable, though I now know that even then I was wondering what Judith saw when she came out the door and found the phaeton instead of the carriage, the tame stable boy instead of the wild man; what she had seen in that phaeton which looked so innocent to the rest of us or worse, what she had missed when she saw the phaeton and began to scream.	Rosa Coldfield	9
			10) So the legend of the wild men came gradually back to town, brought by the men who would ride out to watch what was going on, who began to tell how Sutpen would take stand beside a game trail with the pistols and send the Negroes in to drive the swamp like a pack of hounds; it was they who told how during that first summer and fall the Negroes did not even have (or did not use) blankets to sleep in, even before the coon-hunter Akers claimed to have walked one of them out of the absolute mud like a sleeping alligator and Screamed just in time.	Mr. Compson	13

			11) It was at this time that he began to invite the parties of men of which Miss Coldfield told Quentin, out to Sutpen's Hundred to camp in blankets in the naked rooms of his embryonic formal opulence; they hunted, and at night played cards and drank, and on occasion he doubtless pitted his Negroes against one another and perhaps even at this time participated now and then himself-that spectacle which, according to Miss Coldfield, his son was unable to bear the sight of while his daughter looked on unmoved.	Mr. Compson	15
			12) Perhaps this was because of what he brought back with him this time: the material he brought back this time, as compared to the simple wagonload of wild niggers which he had brought back before.	Mr. Compson	16
			13) They just waited while reports and rumors came back to town of how he and his now somewhat tamed Negroes had installed the windows and doors and the spits and pots in the kitchen and the crystal chandeliers in the parlors and the furniture and the curtains and the rugs; ...	Mr. Compson	16-7
			14) Then (the tears won; Ellen and the aunt wrote out a hundred invitations – Sutpen brought in one of the wild Negroes who carried them from door to door by hand - and even sent out a dozen more personal ones for the dress rehearsal) when they reached the church for the rehearsal on the night before the wedding and found the church itself empty and a handful of men from the town's purlieus (including two of old Ikkemotubbe's Chickasaws) standing in the shadows outside the door, the tears came down again.	Mr. Compson	20
			15) ... and those who had come in the Carriages and buggies to see a Roman holiday, driving out to Sutpen's Hundred to call and (the men) to hunt his game and eat his food again and on occasions gathering at night in his stable while he matched two of his wild Negroes against one another as men match game cocks or perhaps even entered the ring himself. It	Mr. Compson	22

			blew away, though not out of memory.		
			16) ... since all of Sutpen's Negroes had deserted also to follow the Yankee troops away; the wild blood which he had brought into the country and tried to mix, blend, with the tame which was already there, with the same care and for the same purpose which he blended that of the stallion and that of his own.	Mr. Compson	33
			17) Clytie, not inept, anything but inept: perverse inscrutable and paradox: free, yet incapable of freedom who had never once called herself a slave, holding fidelity to none like the indolent and solitary wolf or bear (yes, wild: half untamed black, half Sutpen blood: and if 'untamed' be synonymous with 'wild', then 'Sutpen' is the silent unsleeping viciousness of the tamer's lash) whose false seeming holds it docile to fear's hand but which is not, which if this be fidelity, fidelity only to the prime fixed principle of its own savageness; ...	Rosa Coldfield	65
			18) ... and the woman on the pallet upon whom he had already come to look as might some delicate talonless and fangless wild beast crouched in its cage in some hopeless and desperate similitude of ferocity look upon the human creature who feeds it ...	Mr. Compson	83
			19) And now, next time, he was not sent for; he learned it as the town learned it: by that country grapevine whose source is among Negroes, and he, Charles Etienne Saint-Valery Bon, already returned (not home again; returned) before your grandfather learned how he had come back, appeared, with a coal black and ape-like woman and an authentic wedding license, ...	Mr. Compson	86
			20) We will even keep the woman and the child if you wish; they can stay here and Clytie will..." watching him, staring at him yet not moving, immobile, erect, her hands folded motionless on her lap, hardly breathing as if he were some wild bird or beast which might take flight	Mr. Compson	87

			at the expansion and contraction of her nostrils or the movement of her breast: "No: I. I will. I will raise it, see that it... It does not need to have any name; you will neither have to see it again nor to worry.		
			21) He knew only what the town, the county, knew: that the strange little boy whom Clytie had used to watch and had taught to farm, who had sat, a grown man, in the justice's court that day with his head bandaged and one arm in a sling and the other in a handcuff, who had vanished and then returned with an authentic wife resembling something in a zoo, now farmed on shares a portion of the Sutpen plantation, farmed it pretty well, ...	Mr. Compson	88
			22) ... so you didn't even know she was there until all of you started and whirled as one and found her watching you from a chair tilted back against the cabin wall - a little dried-up woman not much bigger than a monkey and who might have been any age up to ten thousand years, in faded voluminous skirts and an immaculate headrag, her bare coffee-colored feet wrapped around the chair rung like monkeys do, smoking a clay pipe and watching you with eyes like two shoe buttons buried in the myriad wrinkles of her coffee-colored face, ...	Mr. Compson	90
			23) '- and he sent word in to Grandfather,' Quentin said, 'and some others and got his dogs and his wild niggers out and hunted the architect down and made him take earth in a cave under the river bank two days later.	Quentin Compson	92
			24) That was in the second summer, when they had finished all the brick and had the foundations laid and most of the big timbers cut and trimmed, and one day the architect couldn't stand it anymore or he was afraid he would starve or that the wild niggers (and maybe Colonel Sutpen too) would run out of grub and eat him or maybe he got homesick or maybe he just had to go.	Quentin Compson	92
			25) Or maybe it was just Sutpen's back that was turned, and that the niggers	Quentin	92

			saw him go and didn't think it needed mentioning; that being wild men they probably didn't know what Sutpen himself was up to and him naked in the mud with them all day.	Compson	
			26) Then it was daylight and the dogs had a little trouble at first because some of the wild niggers had run out about a mile of the trail just for fun.	Quentin Compson	92
			27) And now he stood there before that white door with the monkey nigger barring it and looking down at him in his patched made-over jeans clothes and no shoes, and I don't reckon he had even ever experimented with a comb because that would be one of the things that his sisters would keep hidden good. He had never thought about his own hair or clothes or anybody else's hair or clothes until he saw that monkey nigger, who through no doing of his own happened to have had the felicity of being housebred in Richmond maybe, looking - (' Or maybe even in Charleston,' Shreve breathed.) 'at them and he never even remembered what the nigger said, how it was the nigger told him, even before he had had time to say what he came for, never to come to that front door again but to go around to the back.	Quentin Compson	97-8
			28) He (the architect) knew about the wild Negroes even if he couldn't have known that Sutpen would get dogs; ...	Quentin Compson	100
			29) It was three hours before one of the wild niggers (the dogs wouldn't leave the tree; they said he was in it) found where he had come down.	Quentin Compson	100-1
			30) So he and Grandfather, sat on the log and talked, and one of the wild niggers went back to camp for grub and the rest of the whiskey and they blew the other men in with horns and they ate, and he told Grandfather some more of it while they waited.	Quentin Compson	101
			31) Grandfather said how maybe the niggers believed that by fleeing the architect had voluntarily surrendered his status as interdict meat, had	Quentin Compson	108

			voluntarily offered the gambit by fleeing, which the niggers had accepted by chasing him and won by catching him, and that now they would be allowed to cook and eat him, both victors and vanquished accepting this in the same spirit of sport and sportsmanship and no rancor or hard feelings on either side.		
		b. Sexual Threats	1) ... and Judith acquiescing up to that point, who would have refused as quickly to obey any injunction of her father as Henry had been to defy him yet who did obey Henry in this matter - not the male relative, the brother, but because of that relationship between them that single personality with two bodies both of which had been seduced almost simultaneously by a man whom at the time Judith had never even seen - ...	Mr. Compson	36
			2) He came into that isolated puritan country household almost like Sutpen himself came into Jefferson: apparently complete, without background or past or childhood - a man a little older than his actual years and enclosed and surrounded by a sort of Scythian glitter, who seems to have seduced the country brother and sister without any effort or particular desire to do so, who caused all the pother and uproar, yet from the moment when he realized that Sutpen was going to prevent the marriage if he could, he (Bon) seems to have withdrawn into a mere spectator, passive, a little sardonic, and completely enigmatic.	Mr. Compson	37
			3) Yes, he loved Bon, who seduced him as surely as he seduced Judith the country boy born and bred who, with the five or six others of that small undergraduate body composed of other planters' sons whom Bon permitted to become intimate with him, who aped his clothing and manner and (to the extent which they were able) his very manner of living, looked upon Bon as though he were a hero out of some adolescent Arabian Nights who had stumbled upon a talisman or	Mr. Compson	38

			touchstone not to invest him with wisdom or power or wealth, but with the ability and opportunity to pass from the scene of one scarce imaginable delight to the next one without interval or pause or satiety.		
			4) It was because Bon not only loved Judith after his fashion but he loved Henry too and I believe in a deeper sense than merely after his fashion. Perhaps in his fatalism he loved Henry the better of the two, seeing perhaps in the sister merely the shadow, the woman vessel with which to consummate the love whose actual object was the youth this cerebral Don Juan who, reversing the order, had learned to love what he had injured; perhaps it was even more than Judith or Henry either: perhaps the life, the existence, which they represented. Because who knows what picture of peace he might have seen in that monotonous provincial backwater; what alleviation and escape for a parched traveler who had traveled too far at too young an age, in this granitebound and simple country spring.	Mr. Compson	43
			5) ... - Bon who for a year and a half now had been watching Henry ape his clothing and speech, who for a year and a half now had seen himself as the object of that complete and abnegate devotion which only a youth, never a woman, gives to another youth or a man; who for exactly a year now had seen the sister succumb to that same spell which the brother had already succumbed to, and this with no volition on the seducer's part, without so much as the lifting of a finger, as though it actually were the brother who had put the spell on the sister, seduced her to his own vicarious image which walked and breathed with Bon's body.	Mr. Compson	43
			6) ... - the magnolia-faced woman a little plumper now, a woman created of by and for darkness whom the artist Beardsley might have dressed, in a soft flowing gown designed not to infer bereavement or widowhood but to dress some interlude of slumbrous and fatal insatiation, of	Mr. Compson	81

			passionate and inexorable hunger of the flesh, walking beneath a lace parasol and followed by a bright gigantic Negress carrying a silk cushion and leading by the hand the little boy whom Beardsley might not only have dressed but drawn - ...		
			7) Not Clytie, who guarded him as if he were a Spanish virgin, who even before she could have even suspected that he would ever come there to live, had interrupted his first contact with a nigger and sent him back to the house; not Judith who could have refused at any time to let him sleep in that white child's bed in her room, who even if she could not have reconciled herself to his sleeping on the floor could have forced Clytie to take him into another bed with her, who would have made a monk, a celibate, of him, perhaps yet not a eunuch, who may not have permitted him to pass himself for a foreigner, yet who certainly would not have driven him to consort with Negroes.	Mr. Compson	84
			8) The man apparently hunting out situations in order to flaunt and fling the ape-like body of his charcoal companion in the faces of all and any who would retaliate: the Negro stevedores and deckhands on steamboats or in city honky-tonks who thought he was a white man and believed it only the more strongly when he denied it; the white men who, when he said he was a Negro, believed that he lied in order to save his skin, or worse: from sheer besotment of sexual perversion; in either case the result the same: the man with body and limbs almost as light and delicate as a girl's giving the first blow, usually unarmed and heedless of the numbers opposed to him, with that same fury and implacability and physical imperviousness to pain and punishment, neither cursing nor panting, but laughing.	Mr. Compson	87

B. The Characteristics of the Southern People Portrayed in *Absalom, Absalom!*

No .	Category	Quotation	Narrator	Page
1.	Being Proud of White Race	a. 'Years ago we in the South made our women into ladies. Then the War came and made the ladies into ghosts.	Rosa Coldfield	3
		b. As soon as troops began to appear in Jefferson he closed his store and kept it closed all during the period that soldiers were being mobilized and drilled, and later, after the regiment was gone, whenever casual troops would bivouac for the night in passing, refusing to sell any goods for any price to the military and, so it was told, to the families not only of soldiers but of men or women who had supported secession and war only in talk, opinion.	Mr. Compson	32
		c. Then one morning he learned that his store had been broken into and looted, doubtless by a company of strange troops bivouacked on the edge of town and doubtless abetted, if only vocally, by his own fellow citizens.	Mr. Compson	32
		d. Because now people - fathers and mothers and sisters and kin and sweethearts of those young men - were coming to Oxford from further away than Jefferson - families with food and bedding and servants, to bivouac among the families, the houses, of Oxford itself, to watch the gallant mimic marching and countermarching of the sons and the brothers, drawn all of them, rich and poor, aristocrat and redneck, by what is probably the most moving mass-sight of all human mass experience, far more so than the spectacle of so many virgins going to be sacrificed to some heathen Principle, some Priapus - the sight of young men, the light quick bones, the bright gallant deluded blood and flesh dressed in a martial glitter of brass and plumes, marching away to a battle.	Mr. Compson	49
		e. And there would be music at night - fiddle and triangle among the blazing candles, the blowing of curtains in tall windows on the April darkness, the swing of crinoline indiscriminate within the circle of plain gray cuff of the soldier or the banded gold of rank, of an army even if not a war of gentlemen, where private and colonel called each other by their given names not as one farmer to another across a halted plow in a field or across a counter in a store laden with calico and cheese and strap oil, but as one man to another above the suave powdered shoulders of women, above	Mr. Compson	49

		the two raised glasses of scuppernong claret or bought champagne music, the nightly repetitive last waltz as the days passed and the company waited to move, the brave trivial glitter against a black night not catastrophic but merely background, the perennial last scented spring of youth; ...		
		f. But to finish. I cannot say when to expect me. Because what is is something else again because it was not even alive then. and since because within this sheet of paper you now hold the best of the old South which is dead, and the words you read were written upon it with the best (each box said, the very best) of the new North which has conquered and which therefore, whether it likes it or not, will have to survive, I now believe that you and I are, strangely enough, included among those who are doomed to live.	Mr. Compson	53
		g. But let flesh touch with flesh, and watch the fall of all the eggshell shibboleth of caste and color too. Yes, I stopped dead no woman's hand, no Negro's hand, but bitted bridle-curb to check and guide the furious and unbending will- I crying not to her, to it; speaking to it through the Negro, the woman, only because of the shock which was not yet outrage because it would be terror soon, expecting and receiving no answer because we both knew it was not to her I spoke:' Take your hand off me, nigger!" I got none.	Rosa Coldfield	57
		h. As a child I had more than once watched her and Judith and even Henry scuffling in the rough games which they (possibly all children; I do not know) played, and (so I have heard) she and Judith even slept together, in the same room but with Judith in the bed and she on a pallet on the floor ostensibly. Yes, I stopped dead no woman's hand, no Negro's hand, but bitted bridle-curb to check and guide the furious and unbending will- I crying not to her, to it; speaking to it through the Negro, the woman, only because of the shock which was not yet outrage because it would be terror soon, expecting and receiving no answer because we both knew it was not to her I spoke:' Take your hand off me, nigger!" I got none.	Rosa Coldfield	57
		i. But not I even as a child, would not even play with the same objects which she and Judith played with, as though that warped and spartan solitude which I called my childhood, which had taught me (and little else) to listen before I could comprehend and to understand before I even heard, had also taught me not only to instinctively fear her and what she was, but to shun the very objects which she had touched.	Rosa Coldfield	57

		j. Yes, there should, there must, be love and faith: these left with us by fathers, husbands, sweethearts, brothers, who carried the pride and the hope of peace in honor's vanguard as they did the flags; there must be these, else what do men fight for? what else worth dying for? Yes, dying not for honor's empty sake, nor pride nor even peace, but for that love and faith they left behind.	Rosa Coldfield	61
		k. 'He was a Catholic. Do any of you all know how Catholics-' and Theophilus McCaslin said, 'Catholic be damned,' he was a soldier. And I can pray for any Confedrit soldier' and then cried in his old man's shrill harsh loud cacophonous voice: 'Yaaaay, Forrest! Yaaaay, John Sartoris! Yaaaaay!'"	Rosa Coldfield	62
		l. ... Judith handicapped by what in me was a few years' ignorance but which in her was ten generations of iron prohibition, who had not learned that first principle of penury which is to scrimp and save for the sake of scrimping and saving, who (and abetted by Clytie) would cook twice what we could eat and three times what we could afford and give it to anyone, any stranger in a land already beginning to fill with straggling soldiers who stopped and asked for it; and (but not least) Clytie.	Rosa Coldfield	64
		m. So he didn't even know there was a country all divided and fixed and neat with a people living on it all divided and fixed and neat because of what color their skins happened to be and what they happened to own, and where a certain few men not only had the power of life and death and barter and sale over others, but they had living human men to perform the endless repetitive personal offices, ...	Quentin Compson	93
		n. ... a man past sixty could not expect to run that far, far enough to escape beyond the boundaries of earth where such men lived, set the order and the rule of living: and Father said that maybe for the first time in his life he began to comprehend how it had been possible for Yankees or any other army to have whipped them the gallant, the proud, the brave; the acknowledged and chosen best among them all to bear the courage and honor and pride.	Quentin Compson	122
		o. So it's the miscegenation, not the incest, which you can't bear. Henry doesn't answer	Quentin Compson	151
		p. Now I want you to tell me just one thing more. Why do you hate the South?" 'I don't hate it,'	Quentin	160

		Quentin said, quickly, at once, immediately; 'I don't hate it,' he said. I don't hate it he thought, panting in the cold air, the iron New England dark; I don't. I don't! I don't hate it! I don't hate it!	Compson	
2.	Being Religiously Hypocritical	a. It's because she wants it told, he thought, so that people whom she will never see and whose names she will never hear and who have never heard her name nor seen her face will read it and know at last why God let us lose the war: that only through the blood of our men and the tears of our women could He slay this demon and efface his name and lineage from the earth.	Rosa Coldfield	2
		b. Oh, he was brave. I have never gainsaid that. But that our cause, our very life and future hopes and past pride, should have been thrown into the balance with men like that to buttress it – men with valor and strength but without pity or honor. Is it any wonder that Heaven saw fit to let us lose?" 'No'me,' Quentin said.	Rosa Coldfield	6
		c. ... - what there could have been between a man who to my certain knowledge was never in a Jefferson church but three times in his life - the once when he first saw Ellen, the once when they rehearsed the wedding, the once when they performed it - a man that anyone could look at and see that, even if he apparently had none now, he was accustomed to having money and intended to have it again and would have no scruples about how he got it – that man to discover Ellen inside a church. In church, mind you, as though there were a fatality and curse on our family and God Himself were seeing to it that it was performed and discharged to the last drop and dreg.	Rosa Coldfield	6
		d. 'When they were married, there were just ten people in the church, including the wedding party, of the hundred who had been invited; though when they emerged from the church (it was at night: Sutpen had brought in a half dozen of his wild Negroes to wait at the door with burning pine knots) the rest of the hundred were there in the persons of boys and youths and men from the drovers' tavern on the edge of town - stock traders and hostlers and such who had not been invited.	Mr. Compson	19
		e. Yes: a sparrow which God himself neglected to mark. Because though men, white men, created her, God did not stop it. He planted the seed which brought her to flower - the white blood to give the shape and pigment of what the white man calls female beauty, to a female principle which existed, queenly and complete, in the hot equatorial groin of the world long before that white one of ours came down from trees and lost its hair and bleached out - ...	Mr. Compson	47

		f. ... and on the weekdays he would see Sutpen (the fine figure of the man as he called it) on the black stallion, galloping about the plantation, and Father said how for that moment Wash's heart would be quiet and proud both and that maybe it would seem to him that this world where niggers, that the Bible said had been created and cursed by God to be brute and vassal to all men of white skin, were better found and housed and even clothed than he and his granddaughter - ...	Quentin Compson	119
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APPENDIX III**SURAT PERNYATAAN**

Yang bertanda tangan di bawah ini:

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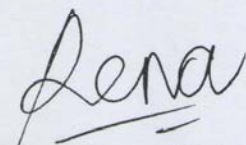
Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa bernama Sri Sumaryani dengan judul “White Narrations, A Revelation of the Black and White Relation in Faulkner’s *Absalom, Absalom!*: A Postcolonial Study on Racism in the Southern US”.

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Yogyakarta, 30 Januari 2012



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Yogyakarta, 30 Januari 2012



Gatricya Rachman